A M E R I C A

PHILADELPHIA

"MY DEAR MORRIS GEST: WHAT A TREAT! EVERY OPPORTUNITY I HAVE I SHALL SEE IT. IT IS REALLY ENCHANTINGLY BEAUTIFUL."—D. W. GRIFFITH.

MATS. WED., THURS. AND SAT.

"Real masterpiece of the screen . . . swept the audience off its feet."—*Evg. Bulletin*

D. W. GRIFFITH'S

Enriching Love Story

AMERICA

by Robert W. Chambers

Chestnut St. Opera House

Twice Daily, 2.20 & 8.20

Best Seats $1 at All Mats.

OPENING TONIGHT at 8.20 Sharp

"A roaring echo of the shot heard 'round the world. Best film ever made."
—NEW YORK WORLD

D. W. GRIFFITH Presents

AMERICA

Story by
ROBERT W. CHAMBERS

A throbbing romance of the mighty loves and surging passions of the Revolution.

CHESTNUT ST. Opera House

EVES. 8.20 — MATS. 2.20
SEATS NOW — All Seats Reserved

H. T. WHITE & CO.
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127 South 11th Street
PHILADELPHIA, PA.

No. 145
PATENTED

PUBLIC LEDGER—PHILADELPHIA, TUESDAY MORNING, APRIL 1, 1924

A Distinguished Audience—

A Wonderful Premiere

THEIR HEARTS SWELLED WITH PRIDE AS THEY SAW WASHINGTON IN INDEPENDENCE HALL AND AT VALLEY FORGE.

THEIR EYES GLITTERED WITH TEARS AS THE MIGHTY ROMANCE OF THE AMERICAN REVOLUTION WAS UNFOLDED.

THEIR ENTHUSIASM WAS BOUNDLESS AS THEY WATCHED THE THRILLING RIDE OF PAUL REVERE.

THEY APPLAUDED — THEY CHEERED — THEY ROSE TO THEIR FEET AND UNANIMOUSLY ACCLAIMED

D. W. GRIFFITH'S

AMERICA

THE GREATEST ROMANCE EVER SCREENED—
THE MIGHTIEST DRAMA EVER FILMED

STORY BY ROBERT W. CHAMBERS
HISTORICAL ARRANGEMENT BY
JOHN L. E. PELL

CHESTNUT ST. OPERA HOUSE — TWICE DAILY EVES. 50c to $1.00 — 2.20 & 8.20 MATS. 50c to $1.00

GRIFFITH'S NEW FILM TALE OF REVOLUTION

"America," at Chestnut Street Opera House, Shows Paul Revere's Ride

Mayor Kendrick, speaking from a box last night at the Chestnut Street Opera House, turned to David Wark Griffith, on the stage, and said:

"This film spells a better Americanism." And the audience, which filled the playhouse, gave its approval in a way that seldom is seen at a presentation of a picture.

The film is "America." It was produced by Mr. Griffith, the story and titles are by Robert W. Chambers, with the historical arrangement by John L. E. Pell. Its most notable stars are Miss Carol Dempster, Neil Hamilton, Lionelle Adereon, Charles Emmett Mack, Arthur Dewes, Lionel Barrymore and Harry Meredith. Miss Dempster and Mr. Mack were present, occupying a box opposite that of the Mayor. They were given a hearty ovation.

"America" is a film story that cannot be told in few words. It is the story of the birth of America, told through the stirring incidents of Lexington, Bunker Hill and Pennsylvania's own Wyoming Valley and Valley Forge. It probably is one of the most stirring film story produced for an American audience, of late.

Mr. Griffith takes no chances that he is a master of detail. He has conducted his labors in experience and people from offering days the knowledge gained by the world's greatest artists. The principal features have not been sacrificed to the romance that the story bears. Romance with its phases of love and intrigue, with the figures of Washington, Lafayette, Paul Revere, Adams and other leaders of the Revolution, are woven into the story with those who fought and died at Valley Forge and Wyoming Valley, Bunker Hill and Yorktown, in a romance here and there.

Mr. Griffith's is a perfect story, a work known for every force. He has added from Mr. Hamilton Aide through to the young people, to assist the story. The film is a work of art, and the story is a work of art, and the story is a work of art, and the story

"Swept the audience off its feet" —*Evening Bulletin.*

"D. W. Griffith's 'America,' a real masterpiece of the screen, literally **SWEPT THE AUDIENCE OFF ITS FEET. . . .** No other photoplay since Griffith's 'Birth of a Nation' **REACHES THE HEIGHTS** attained by 'America' from a patriotic and dramatic as well as artistic standpoint."
—*Evening Bulletin*

"HISTORICALLY PERFECT, SCENICALLY MAGNIFICENT, replete with thrilling action. . . . For those who yearn for thrills and rapid-fire action, there are plenty of these attributes woven into the simple, old-fashioned story of love in the days of our forefathers."
—*Inquirer*

"Since the blare of trumpets and the clatter of galloping horses swept audiences throughout the country into a **CHEERING, TUMULTUOUS** part of the ride in 'The Birth of a Nation,' **NO SCREEN PRODUCTION HAS SO COMPLETELY EXPRESSED THE LIFE OF A PEOPLE AS 'AMERICA.'"**
—*Evening Ledger*

"One of the **MOST STIRRING FILMS** ever produced. . . . Makes screen history." . . . —*Public Ledger*

"Made up of a series of incidents held together with a love thread and patriotic motive, it is like a **BEAUTIFUL FLOOR BUILT OF COLORFUL AND STRIKING MOSAICS. . . . GREAT** piece of work."
—*North American*

"On every hand were heard expressions of **ENTHUSIASM** . . . presents the **FAMOUS GRIFFITH AT THE ZENITH OF HIS POWERS** . . . a theme that is of appeal to all the world."
—*Record*

ECHOING

NEW YORK—"GREATEST play ever staged."
—*World*

BOSTON—"Griffith's latest and GREATEST."
—*Traveler*

D. W. GRIFFITH'S AMERICA

Story by ROBERT W. CHAMBERS

CHESTNUT ST. OPERA HOUSE TWICE DAILY
EVES. 10c to $1.10. MATS. 10c to $1.00. PLUS TAX

By arrangement with Messrs. Shubert this production will not be shown in any other theatre this season.

"Swept the Audience Off Its Feet"
—*Eve. Bulletin*

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presents

AMERICA

Story by
ROBERT W. CHAMBERS

A throbbing romance of the mighty loves and surging passions of the Revolution.

CHESTNUT ST.
OPERA HOUSE
Twice Daily
EVES. 8:20. MATS. 2:20
All Seats Reserved

CHESTNUT—"America."

If you have one ounce of patriotism in your soul you can not control it when you see this wonder picture of historical data associated with the period of 1776. David W. Griffith outdid himself in arranging this splendd production. It is a living, breathing document of sacrifice and idealism of the men who freed America. The production is the greatest thrill-picture of the season. It is so intensely interesting that your enthusiasm knows no bounds and you find yourself ready to shout and applaud almost every minute of the showing. Tears are brought to your eyes and throbs and thrills are common. The entire production only reiterates what I have always claimed for David W. Griffith, and that he is master of all producers.

A master at organizing his forces, Mr. Griffith has plunged into his revolutionary scenes, his battle of Bunker Hill, the straggling bravery of the minute men, roused by the shouts of Paul Revere to make a stand against the Hessians, the glimpses of the northern frontier where Walter Butler, the smiling damned villain of the play, stirs the Mohawks, and makes mock of the "Yankee Doodles." Incidentally, was it the British who gave the unkempt "rebels" this nickname and sung the song in the picture it is the colonists who are seen playing with the tune.

"America" is indeed an epic and it is nearly that that much abused term may be applied with equanimity to a film. For the freshness and spirit of his incident Mr. Griffith has added the rarely beautiful photography, the softness outline and vignetting, the sharpened silhouettes as in the tableaux of Paul Revere's ride, one of the most exciting rides that we have ever seen on the screen, that are peculiarly his.

W. H. P.

"Ha messo l'udienza in vera visibilio"
—Eve. Bulletin

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SOMETHING NEW FOR HER

Movie Star Enjoys Her Fret Minstrel Show in Philadelphia.

Quite a galaxy of motion-picture "talent" invaded Philadelphia yesterday for the premiere presentation last evening at the Chestnut Street Opera House of David W. Griffith's new production, "America." Griffith himself headed the party—although he had been in town since Sunday. The new arrivals were Carol Dempster, who has the leading feminine role of the play; Mrs. Albert L. Grey, wife of the general manager of the Griffith productions; Neil Hamilton, the new "Valentino of the screen," who has the leading heroic part in "America," and Charles Emmett Mack, another of the players, accompanied by his wife.

Miss Dempster, who is truly a "Griffith discovery," delights in visits to this city. She was at the Bellevue-Stratford Hotel yesterday where she met a number of interviewers. "Really, I don't know what to say when I am asked to speak for publication," she said, "other than that 'America' ought to be a great hit here, the cradle of liberty. It was wonderful working in this picture. We went to so many places of historic interest, and I felt that they were all old friends—although I had never seen them before. You see, I am from California. I was out there studying dancing with the Denishawn school. Miss St. Denis is a dear. She was perfectly lovely to me and I was doing splendidly with the school. I was one of the youngest pupils she has had and I spent two years with her. I have never regretted those years. Indeed, I think they have been of inestimable benefit to me on the screen. I gained poise through my dancing and I knew how to walk before the camera—a difficult art truly.

"My recreation? Oh, I haven't so many. I like to go to the theatre, and I had a perfectly wonderful time once in Philadelphia when I saw the minstrels. I had never before seen a minstrel show and I thouyht it was great. I like to swim and to ride and at Mamaroneck where I live with Mrs. Grey in the summer we have a gorgeous time swimming in the Sound. My greatest joy is being in pictures. I woldn't give it up for anything."

And we felt that we couldn't let her give it up either.

Short, Helpful Hints on Current Plays

BROAD—"Laugh Clown, Laugh!" the Pagliacci tale warmed over into some very effective stage pictures and magnificently enacted by Lionel Barrymore, with much aid from a fine cast.

FORREST — "The Music Box Revue," the equal if not the superior of last year's "Greenwich Village Follies," which to us is the last word in praise.

GARRICK—"The Rise of Rosie O'Reilly." Reverse English is used on familiar musical comedy material by George M. Cohan, with highly laughable results.

WALNUT—"Chains," a drama that wanders a bit vaguely, but a cast that sticks definitely to its purpose and achieves distinction, especially Helen Gahagen.

CHESTNUT — "America." D. W. Griffith tackles the American Revolution with some interesting results, from both pictorial and dramatic standpoints.

ADELPHI—"The Highwayman," a comedy from the Hungarian, which begins in a fairly lively fashion but fritters away its opportunities. Joseph Schildkraut is starred.

LYRIC—"Hello, Broadway," a musical comedy in which the comedy parts are delightful but the sentimental ones not so good.

THE PHILADELPHIA RECORD, TUESDAY, APRIL 1, 1924

GRIFFITH PICTURE CALLED "AMERICA"

Tale of Revolutionary War Romance Told on Screen at Opera House.

DIRECTOR MAKES SPEECH

Actors Among Spectators—Fox Theatre Has "The Heritage of the Desert."

D. W. Griffith's latest creation, "America," had initial Philadelphia showing last evening at the Chestnut Street Opera House. At the Fox Theatre there was seen "The Heritage of the Desert."

"AMERICA" IS TRIUMPH FOR PICTURE DIRECTOR

Griffith Acclaimed by Mayor and First Night Audience.

Mayor Kendrick, rising in his place in a box at the Chestnut Street Opera House last evening, voiced emphatically the sentiment of the large audience when he declared that D. W. Griffith's new picture, "America," which had just been shown upon the screen, spelled a greater Americanism and that in turn spelled a better world. At every hand were heard expressions of enthusiasm at this new triumph—"masterpiece" the Mayor called it—and there was not a dissenting voice. "America" presents the famous Griffith at the zenith of his powers, and, above all else, it is a worthy spectacle to associate forever with his fame. He has woven deftly into a background of the Revolutionary war a romantic story of the love of a heart-winning couple, and in masterly fashion has utilized history to present concisely and to advantage outstanding events in the early history of the nation. At all times there is the idea to be impressed that a great sacrifice was unhesitatingly made by every one of the founders of the nation, and, if one is willing to draw a lesson, there is a splendid example in that sacrifice for all those who today enjoy the blessings of the freest country of the earth.

Griffith has done big things in pictures, but it is doubtful if he has ever had so firm a grasp of his subject as in this instance—the creation of "America." Thrills abound. Where is there a person who will not respond to the midnight ride of Paul Revere? On the screen we see the daughter giving warning of his great mission, dressing at lavish pace along roads, across fields, then urging his fleet steed over stone walls and rail fences, over a stream and upon the verandas of farmhouses, with the sleepy-eyed farmers and their families coming in amazement to the door. This is but one of the stirring incidents. They are innumerable. There is the battle of Lexington and that of Concord with the shot that was heard round the world. Then there is the battle of Bunker Hill. It might have happened but yesterday, so real and vital is it all. The redcoats are of the British army of 1776 and the Americans in the trenches are but countrymen in their clothing. The surrender of Burgoyne at Saratoga is a scene that has a wealth of detail. There comes a succession of scenes of Tory-hunting in parties of settlers along the frontier. All is the work of Tory scouts who, in disguise, do service to the Continental army, but only the children, friends of Walter Butler, in turn, then are made slaves upon the settlers and a Tory who was accused by Revolutionary leaders is saved by the plaudits of the people, who, in a moving scene, pay him the tribute of a cheer for his courage. All through the play there is a romance that is woven into the story of the Revolution. Carol Dempster, a girl of the Southern states, daughter of a Tory father, pledged and married to a young Virginia officer, who is in the army of Washington, is the heroine. Her father, Walter Butler, is the villain, and he is a villain of the most dastardly sort, with a villainy that was begun before the war, when dyes were always a "picture" in whatever garb or whatever situation she may be found. Then there is Neil Hamilton as Nathan. He is bound to become a big favorite among devotees of pictures. There is fire and earnestness in all he does and romantically he will appeal strongly to womankind. Charles Emmett Mack as the brother of Nancy Montague gives an especially fine portrayal, appearing in a heroic role that is not without its pathos. The heroism of the lad at the field of Bunker Hill will long remain in memory. Lionel Barrymore is the hated Butler, playing with sardonic sufficiency, and there are other players in the large cast who bring distinction upon themselves and upon the presentation. Miss Dempster and Mack were in the audience of last evening and had the satisfaction of a most flattering reception from the crowd.

"America" is a big picture done in a big way. There is a theme that is of appeal to all the world, and Griffith unquestionably has done his best work in his offering. It is dramatic, with touches of humor, stirring and of that verity that means sincerity of the producer. He was obliged to respond to demands for a speech and in it he pleaded for a spread of Americanism and a feeling of gratefulness for the blessings of this land. Prominent members of historical and other societies and public officials in the audience, including General Butler, doubtless approved heartily of all his sentiments.

FOX THEATRE

DAVID WARK GRIFFITH

Famous motion picture producer and director, who made from the United station, WIP, this evening, at 8:30 o'clock. He is in Philadelphia to arrange for the presentation here of his second and greatest picture, "America," which is to have initial showing the following evening at the Chestnut Street Opera House in the presence of an audience that will include Mayor Kendrick, his cabinet, church leaders, members of many historical societies and a number of school children, in addition to the public generally.

NEW GRIFFITH FILM, "AMERICA," IS SHOWN

Story of Revolution Is Screened at Chestnut Street Opera House

CHESTNUT—Since the blare of trumpets and the clatter of galloping horses swept audiences throughout the country into a cheering, tumultuous part of the ride of the Ku Klux Klan in "The Birth of a Nation," no screen production has so completely expressed the life of a people as "America," D. W Griffith's latest handiwork, which opened here last night.

No man has really lived, says Kipling, until he has known war, women and horses, and it is with these three appeals to romance that the great director again drew back the curtains of history last night to tell in a simple yet soul-stirring manner that most dramatic of true stories, the American Revolution.

Although a love tale, refreshingly free from complications, is woven into the picture, the play is primarily a parade of historic episodes leading up to the surrender of Cornwallis.

From the ride of Paul Revere to the last gruesome massacre by Captain Butler and his horde of painted ravagers in Wyoming Valley, the warfare between the colonists and their British and Indian foes is traced with such scrupulous attention to actual fact that the dramatic force of the film is maintained without a single resort to artificial means.

As always, Griffith promises to "make" new stars with his latest presentation. Carol Dempster as Nancy Montague, the haughty, yet tender and sincere daughter of a Virginia Tory, blossoms out as a full-fledged actress with capabilities that were unknown.

Neil Hamilton realizes imagination a portrait of the quiet, daring captain of Morgan's Rifles. Charles Emmet Mack, giving a whimsical interpretation of the foppish, but fearless son of luxury and Lionel Barrymore, scowling through the part of Captain Butler divide second honors in the cast.

It can be truly said of "America" that it is historically perfect, with a wealth of accurate revelations concerning the clothes, customs and conditions of the time; it is faultlessly directed and acted and is photographed and presented with the tone of its sponsor's reputation for screen technique.

Robert W. Chambers wrote the story and titles while Charles M. Kirk is responsible for the artistic settings.

Mr. Griffith, Miss Dempster and Mr. Mack, with several other members of the company attended the Philadelphia premiere of the picture.

Mr. Griffith, called to the stage at the close of the performance, summed up his work by saying it was a healthy antithesis of the spreading ills of radicalism which would make the nation forget the privileges it possesses as an heritage from its [illegible]

EVENING PUBLIC LEDGER—PHILADELPHIA, TUESDAY, APRIL 1,

"SOCIETY SCANDAL" IS

breath-taking scenes occur, which hold the audience breathless, and then fills the theatre [illegible]

PHILADELPHIA RECORD, SUNDAY, MARCH 16,

the Local Theatres

The costuming is a real treat and the sprightly manner in which the entire cast dance through the various numbers warrants them more applause than they received.

Bert Levy does well with his usual shadowgraphs; the marionette act presented by Schichtl's is original and pleasing; the Du For Boys have a real line of humor and dance well; Marino and Martin in their "murder of the King's English" have many laughs in their skit, while Ashley Dorney and company please with "Memories," "Learn to Smile," Claire Vincent's novelty, Moody and Duncan in "Opera and Jazz" and the Four Readings, acrobats, round out a pleasing bill.

"The Kentucky Serenaders" lead on the week's list at the Globe, with Valerie Bergere in "Judgment," a dramatic sketch, as another prominent feature.

"Harmonia" is the vaudeville headliner for the first half of the week at the Broadway, the pictures for three days each being "The White Sister" and "Pied Piper Malone."

The Alhambra has the rural comedy, "Rubeville," till Thursday. The half-week photoplays are "In Search of a Thrill" and "The White Sister."

Uptown at the Allegheny the variety bill is headed by Lew Seymour and Company in "Are You a Lawyer?" to be changed Thursday. "The White Sister" is the picture for all week.

The Grand offers the Lomas Troupe, stilt walkers, and has Hvans and Evans Ed and May Ernie and others, with "The White Sister" on the screen.

In West Philadelphia, the Nixon leads with the burlesque melodrama, "For Pity's Sake," with Kenneth MacDonald in "After a Million" as the photoplay. Change of bill Thursday.

At Fay's, in addition to "Three O'Clock in the Morning," with Constance Binney, on the screen, the vaudeville bill is headed by the Emerald Revue.

The Cross Keys for three days each features Brey's Maryland Orchestra and "Rubeville," with "The Broken Violin" and "The Grail" as the pictures.

Billy Arlington and Company head the current list at the William Penn, with Richard Barthelmess in "Twenty-One" on the screen Thursday, new acts and "Pioneer Trails" as the photoplay.

SEEN ON THE SCREEN

Griffith's "America"—New Films at Stanley and Fox—Others

D. W. GRIFFITH'S "America," a real masterpiece of the screen, literally swept the audience "off its feet" at the Chestnut Street Opera House last night. So high was the pitch of patriotic feeling raised by the picture that the audience applauded episode after episode.

No other photoplay since Griffith's "Birth of the Nation" reaches the heights attained by "America" from a patriotic and dramatic as well as artistic viewpoint.

The story deals with the thrilling, yet terrifying days preceding and during the Revolutionary war. No other director, it is evident, could have obtained the effect that Mr. Griffith has through depicting a series of battles and skirmishes along a slender love theme. The battles, which equally are being set the blood tingling. The midnight ride of Paul Revere is the most thrilling episode of the picture and probably the spectacle of any one picture. The story, furnished by Robert W. Chambers, has infinitely more interest than most motion pictures which have their plots unhampered by necessity for facts. The power of Valley Forge, of Cornwallis, Lexington and Bunker Hill are probably some of the most dramatic scenes filmed. The photoplay also is worthy of commendation.

In Neil Hamilton, Griffith has a character actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Probably the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster.

Pretty thin entertainment is provided at the Stanley in the feature film, "A Society Scandal," with Gloria Swanson in the leading role this week. Exquisite costume, the natural concomitant of scandal, society and Swanson, are abundant. The work of Rod La Rocque as Daniel Farr stands out as the one bit of photodramatic skill shown in the picture. The story concerns scandal and divorce resultant from the heroine's efforts to re-establish in the social world a man who is being dropped because of his consistent winning streak at cards.

Plastograms, a series of pictures which presents realistic illusions, moved the large audience yesterday to peals of laughter and expressions of mild terror. By means of colored glasses worn by each person in the audience moving objects are projected by illusion out into the audience. Helen Buchanan Hitner, soprano, sings an aria from Massenet's "Herodiade" and the orchestra, under direction of Josef Pasternack, renders the march from "Tannhauser," Wagner, in the musical part of the program.

The usual slashing and rewriting a novel undergoes in its adaption to the screen is evident in the photoplay version of Zane Grey's, "Heritage of the Desert," now at the Fox theatre. Those who have read the book will be keenly disappointed because the story comes to the screen with many of the best and most powerful chapters missing or revised. Those to whom the story will be new, will find the picture really worthwhile and entertaining, minus the "hokum" so common in photoplays today. Ernest Torrence, Bebe Daniels and Lloyd Hughes are in the cast.

The surrounding program, as usual, is delightful. The Fox Theatre Grand Orchestra, under Eric Hagen, renders Ponchielli's "Dance of the Hours," Carlos Fontelli renders Cavigiani from "Rigoletto," and Thelma Zanon, Jacques Cartier and Isabelle Alton are seen in the "Indian Prologue," repeated by request.

In filming his latest picture, "The Wanderer," John M. Stahl adhered for his theme the ever-popular desire of the young woman of humble heritage to share the ease and comfort of wealthy others. This idea is by no means a new one, yet interest in it never seems to lag when the subject is presented with a new sort of twist, as it is this week at the Karlton Theatre. Marie Prevost, as the young woman, obtains employment as a maid to a millionaire's home. The millionaire's son falls in love with her. There is much intrigue before the young woman's ambition is satisfied. In the cast also are Robert Ellis, Charles Gerrard and Norma Shearer. The film is an entertaining [illegible] of its kind.

Rose Hemley and Jessie Rece heading the assemblage of show girls and dancers.

DIRECTION STANLEY CO. OF AMERICA

TONIGHT
AT
8:20 P.M.

Thrill Your Soul with

D. W. Griffith's

AMERICA

The Romance Which Awakened 100,000,000 People to the Mighty Loves and Surging Passions of the War of American Independence.

CHESTNUT ST. OPERA HOUSE

Twice Daily
2:20 and 8:20 P. M.

EVENINGS
50c to $1.50
No Higher

MATINEES
50c to $1.00

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the Local Theatres

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The story deals with the thrilling, yet terrifying days preceding and during the Revolutionary war. No other director, it is evident, could have obtained the effect that Mr. Griffith has through depicting a series of battles and skirmishes along a double love theme. The battles, which sequels are boring, set the blood tingling. The midnight ride of Paul Revere is the most thrilling episode of the picture, and probably the importance of any ever attempted. The story furnished by Hugh F. Chambers, has infinitely more interest than most motion picture stories which have their plots unhampered by a precedent for them. The scenes in Valley Forge, at Concord, Lexington and Bunker Hill are probably among the most favorable ever filmed. The photoplay also is worthy of commendation.

In Neil Hamilton, Griffith has a character actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Probably the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster.

Pretty thin entertainment is provided at the Stanley in the feature film, "A Society Scandal," with Gloria Swanson in the leading role this week. Exquisite costume, the natural concomitant of scandal, society and Swanson, are abundant. The work of Rod La Rocque as Daniel Farr stands out as the one bit of photodramatic skill shown in the picture. The story concerns scandal and divorce resultant from the heroine's efforts to re-establish in the social world a man who is being dropped because of his consistent winning streak at cards.

Plastograms, a series of pictures which presents realistic illusions, moved the large audience yesterday to peals of laughter and expressions of mild terror. By means of colored glasses worn by each person in the audience moving objects are projected by illusion out into the audience. Helen Buchanan Hitner, soprano, sings an aria from Massenet's "Herodiade" and the orchestra, under direction of Josef Pasternack, renders the march from "Tannhauser," Wagner, in the musical part of the program.

The usual slashing and rewriting a novel undergoes in its adaption to the screen is evident in the photoplay version of Zane Grey's, "Heritage of the Desert," now at the Fox theatre. Those who have read the book will be keenly disappointed because the story comes to the screen with many of the best and most powerful chapters missing or revised. Those to whom the story will be new, will find the picture really worthwhile and entertaining. minus the "bunkum" so common in photoplays today. Ernest Torrence, Bebe Daniels and Lloyd Hughes are in the cast.

The accompanying program, as usual, is delightful. The Fox Theatre Grand Orchestra, under Erno Rapee, renders Punchinello's "Dance of the Hours." Carlos Fischer renders Lortzing's "Rigoletto," and Thalia Zanou, Jacques Cartier and Isabelle Allen are seen in the "Indian Prologue," repeated by request.

In filming his latest picture, "The Warning," John M. Stahl selected for his theme the star-crossed desire of the young woman of humble heritage to share the love and comfort of wealthy admirers. This idea is by no means a new one, for history is never wanting in its lesson, and it is when the subject is presented with a new set of facts, as it is done this week at the Stanley Theatre, Mae Murray, as the young woman, drama confronted as a matter of a millionaire's home. The millionaire's son falls in love with her. There is much intrigue before the young woman's ambitions are satisfied. In the cast also are Richard Ellis, Charles Herdon and Vivian Rich.

TONIGHT
AT
8:20 P.M.

Thrill Your Soul with

D. W. Griffith's

AMERICA

The Romance Which Awakened 100,000,000 People to the Mighty Loves and Surging Passions of the War of American Independence.

CHESTNUT ST. OPERA HOUSE

Twice Daily
2:20 and 8:20 P. M.

EVENINGS
50c to $1.50
No Higher

MATINEES
50c to $1.00

DIRECTION STANLEY CO. OF AMERICA

PHILADELPHIA RECORD

Of Interest in the Theatres

New Attractions

BIG FILM PRODUCER HONORS HEROES OF VALLEY FORGE

Griffith Places Wreath There and Lends Their Patriotism

Scene in "AMERICA" CHESTNUT STREET OPERA HOUSE (FILM)

OPENING TOMORROW EVENING at 8.20

The presentation in this city will be under the personal direction of Mr. Griffith.

"AMERICA" has thrilled New York and it will thrill Philadelphia.

SEE the Signing of the Declaration of Independence.

The Battles of Lexington, Concord Bunker Hill.

Washington and his heroes at Valley Forge.

AND

The most beautiful love story that Mr. Griffith has placed upon the Screen

D.W. GRIFFITH'S

AMERICA

The Romance of the American Revolution

STORY BY ROBERT W. CHAMBERS

ALL THE THRILLS WHICH LOVE, ROMANCE, ADVENTURE AND THE SURGE OF MIGHTY COMBATS GIVE.

CHESTNUT ST. OPERA HOUSE

TWICE DAILY 2.20 and 8.20

EVENINGS, 50c to $1.50—MATS., 50c to $1.00 (TAX)—NO HIGHER

SEE AMERICA FIRST

LEDGER—PHILADELPHIA, MONDAY MORNING, MARCH 31, 1924

D.W. Griffith's "America"

IMMORTAL!

44th ST. THEATRE

Griffith Calls Radio Worst Foe of the Moving-Picture Industry

Wireless Waves Fast Supplanting Theatre as Family Entertainer, Director Declares—Wants Law to Prohibit Playing National Anthem on Stage

Of Interest in the Theatres

New Attractions

Scene in "AMERICA" CHESTNUT STREET OPERA HOUSE (FILM)

BIG FILM PRODUCER HONORS HEROES OF VALLEY FORGE

Griffith Pleases Wreath There and Lends Their Patriotism

Paying tribute to the men who suffered and died at Valley Forge, in the cause of American liberty, and to the memory of Washington and his patriots, D. W. Griffith has produced a picture which he has named "America" and which will be shown at the Chestnut Street Opera House next week.

OPENING TOMORROW EVENING at 8.20

The presentation in this city will be under the personal direction of Mr. Griffith. "AMERICA" has thrilled New York and it will thrill Philadelphia.

SEE the Signing of the Declaration of Independence.

The Battles of Lexington, Concord Bunker Hill.

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EVENINGS, 50c to $1.50—MATS., 50c to $1.00 (FEDERAL TAX)—NO HIGHER

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No Higher

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FILM PRODUCER AT VALLEY FORGE. At the extreme left is D. W. Griffith. Near him are J. L. E. Bell, historian, and the Rev. Dr. W. Herbert Burk, president of Valley Forge Historical Society

PHILADELPHIA, MONDAY, MARCH 31, 1924

GRIFFITH NOT AFRAID OF ITALIAN FILMS

NORTH AMERICAN, PHILADELPHIA, MONDAY, MARCH 31, 1924

CHESTNUT

'America' Great Historically, Dramatically and Scenically

David Wark Griffith's new picture, "America," is a great piece of work historically as well as scenically, and the audience that saw it at the Chestnut last night and who heard the producer explain the motives, seemed deeply impressed. Most of the important incidents that took place during the revolutionary war are presented graphically by an unusually fine group of actors, by photographers who have achieved superb effects and by directors whose fidelity enhanced the spectacular.

Like many of the Griffith pictures, "America" carries its mission, which seems to be unloading much responsibility for the revolution upon the Tories, and while this may be exaggerated and too much emphasis placed upon a single individual, still, in the main, Mr. Griffith is right. History shows that more than 80,000 men who were loyal to England took up arms against their fellow-Americans. Washington repeatedly spoke of the troubles the Tories made for him.

"America" concentrates into one evil genius, Captain Walter Butler, all the hatred and treachery, and upon him Americans of today can vent their feelings, allowing old King George and his hired band, Edmund Burke and Benedict Arnold and hosts of others to get off more lightly. The only trouble is that too much may have been made of Captain Butler for the sake of plot and continuity, since a little thought will show that Captain Butler would not have turned loose the savage Indians upon the patriots without the approval of the British officials. However, there are other things that are more important in the picture, and Lionel Barrymore makes such a wicked villain that the Tories may be forgotten.

"America" does many needful things. It brings to the heart of each spectator a full understanding of the difficulties against which our forefathers contended in order to win republican liberty for the western continent. In the final analysis, "America" is a marvelously pictured unfolding of suffering for ideals, and the Daughters of the Revolution, who convinced David Wark Griffith of the usefulness of such an effort, deserve the thanks of those who call themselves Americans. It lays the foundation, revives traditions and it is convincing argument for what we call the "spirit of the republic" as opposed to foreign influence or racial antagonism to organized democracy.

"America" brings to attention battlefield spots which ought never be forgotten. It brings to life the little town of Williamsburg, Va., once a center of trade and social life. It makes the pioneers spring into being out of a misty past and reveals our heritage to brighter light. Made up of a series of incidents held together with a love theme and patriotic motive, it is the most beautiful thing built out of colorful and stirring incidents.

The operations at Valley Forge, the events in Independence Hall, the massacre in the Wyoming valley, which includes the climax of the entire production, the ride of Paul Revere and Sybil Ludington being dramatic highlights. The love story is beautifully told and Carol Dempster, who with large ability takes the leading part that of Nancy Montague, a Tory girl who joins patriots, was applauded at the opening showing as well as Charles Emmett Mack, another in the cast and Mr. Mack, another in the cast and Mr. Barrymore, who comes from Philadelphia.

"America" is a picture which should be seen as a matter of duty as well as entertainment, a thought that was expressed by Mayor Freland Kendrick in the close of the production when, in a speech he pointed out that it would make people of other nations and a better world.

CAROL DEMPSTER (FILM) CHESTNUT

h Interest

'AMERICA'S' PREMIER WARMLY RECEIVED

Production of Film Version of Chambers' Story Is Historically Accurate

Pictures of Villages of Lexington and Concord True in All Details

Historically perfect, scenically magnificant and replete with thrilling action, "America," latest of D. W. Griffith's screen masterpieces, was received last night with enthusiasm by those who witnessed its premier presentation at the Chestnut Street Opera House.

As the film adaptation of Robert W. Chambers' story of romance, and as a vivid portrayal of scenes that actually hold a place in the history of a great country, the latest screen offering produced by Mr. Griffith bids fair to hold a prominent place in the hearts of lovers of the silent stage.

For those who yearn for thrills and rapid-fire action—there are plenty of these attributes woven into the simple, old-fashioned story of love in the days of our forefathers.

For the more serious-minded seekers of knowledge, there is found much of historic interest, correct in every detail. For Griffith, the producer, is also Griffith, the ardent student and exemplary champion of historic detail, and in "America" the producer has been aided by men and women known nation-wide as historians of the first rank.

Villages Accurately Reproduced

An example of such desire for accurate detail is found in the pictures of the villages of Lexington and Concord. The "movie" villages were laid out according to the famous Doolittle drawings, and even the battle lines are exact reproductions of the original.

All the details of Paul Revere's ride, one of the most thrilling parts of the picture, are also historically correct. When he was pursued by British horsemen, he outrode them and kept in advance by hurdling many a fence and gate. Then there is Buckman's tavern, an exact reproduction and another accurate representation of an historic mansion is that of the Clark home. Therefore, because of these representations of scenes as they actually were, "America," to the schoolboy, will be an education, and to the man ignorant of the country's early struggles, it will be a revelation.

Carol Dempster Lovable Nancy

Carol Dempster is a tender and lovable Nancy Montagu, blossoming out as a full-fledged actress with capabilities that were unknown. Around her was woven the story of love and romance, and she is ably supported by a cast including Charles Emmett Mack, Frank McGlynn, Jr., Lionel Barrymore, Lucille La Verne and a score of others.

At the presentation last night, both Miss Dempster and Mr. Mack sat in a box at the right of the stage, while Mayor and Mrs. Kendrick, with a party of friends, entertained in another box.

PICTURE PEOPLE HERE

Among Them Is a New Star of the Films

Quite a galaxy of motion pictures "talent" invaded Philadelphia yesterday for the premiere presentation last evening at the Chestnut Street Opera House of David W. Griffith's new production, "America," which special feature, although it had been heralded the week before, had been loaded the week before. The new arrivals in town since Monday, the new arrivals were Carol Dempster, who has the leading role in the play, Mrs. D. W. Griffith, wife of the original producer, Mr. Griffith, who directed the production, Will Hays, of the Motion Picture Producers' Association, the Hamilton, the new leading heavy screen star, Mr. Mack, the leading man in "America," and Charles Emmett Mack, another of the screen celebrities, accompanied by his wife.

Miss Dempster, who is truly a "find" of Mr. Griffith's, arrived in town on the 10 o'clock train on the Reading from Atlantic City, where she had been a member of Ziegfeld's "Frolic" for the past year. Yesterday, when she was asked for publication her opinion of Mr. Griffith, she said: "Mr. Griffith is a great director, the greatest I have ever had the pleasure of working with. He was wonderful coaching me in this picture. I am very happy about my part in this production. I feel that I have given my all to the role and I hope that it will prove to be a worthy effort, too."

THE NORTH AMERICAN, PHILADELPHIA, TUESDAY, APRIL 1, 1924

THE PHILADELPHIA INQUIRER, TUESDAY MORNING, APRIL 1, 1924

Photo

"AMERICA"

Griffith's Great Picture Devoted to the Revolution, at the Opera House

The genius of D. W. Griffith has its flowering in his newest and most impressive production, "America," which, at the Chestnut Street Opera House, following a week of triumphant presentation, is attracting crowds to the capacity of that spacious theatre. Mr. Griffith felt inspired to put on the screen a romance of great appeal with a background that would indicate the splendid sacrifice of a devoted Americanism. The background for this story is the Revolutionary War and in his customary big way he has given authentic representation to such stirring happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill; the experiences of Washington and his men in encampment at Valley Forge, the signing of the Declaration of Independence, the struggle of the patriots with British and Indians on frontiers, and, finally with the surrender of Cornwallis. Spectators who see the plunging steed of Paul Revere hastening to the farms for miles around are stirred to enthusiasm and the surge of feeling is not unlike that at a race with tremendous stakes upon the outcome.

Griffith prepared his story from a tale by Robert W. Chambers. "America" is shown twice daily—at 2.20 and 8.20. There is a special musical score containing many familiar melodies and played by a large orchestra. Of course there will be all the essential effects that Griffith knows so well how to present.

THE PHILADELPHIA RECORD

Leading Players In Film Pro

THE EVENING BULLETIN—PHILADELPHIA, TUESDAY, APRIL 1, 1924

Trimmed With Marabou | *The Graceful Scarf*

SHOWING AT THE CHESTNUT STREET OPERA HOUSE

SEEN ON THE SCREEN

Griffith's "America"—New Films at Stanley and Fox—Others

D. W. GRIFFITH'S "America," a real masterpiece of the screen, literally swept the audience "off its feet" at the Chestnut Street Opera House last night. So high was the pitch of patriotic feeling raised by the picture that the audience applauded episode after episode.

No other photoplay since Griffith's "Birth of the Nation" reaches the heights attained by "America" from a patriotic and dramatic as well as artistic viewpoint.

The story deals with the thrilling, yet terrifying days preceding and during the Revolutionary war. No other director, it is evident, could have obtained the effect that Mr. Griffith has through depicting a series of battles and skirmishes along a slender love theme. The battles, which usually are boring, set the blood tingling. The midnight ride of Paul Revere is the most thrilling episode of the picture and probably the superlative of any scene pictured. The story, furnished by Robert W. Chambers, has infinitely more interest than most motion pictures which have their plots unhampered by a necessity for facts. The scenes at Valley Forge, at Concord, Lexington and Bunker Hill, are probably some of the most dramatic ever filmed. The photoplay also is worthy of commendation.

In Neil Hamilton, Griffith has a character actor whose early rise to fame is evident in every episode. Carol Dempster, as the tender, loving Nancy Montague, reaches heights hitherto unattained. The love theme revolves about Hamilton, as Nathan Holden and Nancy. Probably the best bit of artistic portrayal of the picture is that of Charles Emmett Mack, as the foppish Tory son, who gladly gives his life to the Rebel cause. Lionel Barrymore is seen as the domineering, sneering, villanous Captain Walter Butler. Arthur Dewey is brilliant as George Washington but his efforts are overshadowed by those of Hamilton and Miss Dempster.

Pretty thin entertainment is provided at the Stanley in the feature film, "A Society Scandal," with Gloria Swanson in the leading role this week. Exquisite costume, the natural concomitant of scandal, society and Swanson, are abundant. The work of Rod La Rocque as Daniel Farr stands out as the one bit of photodramatic skill shown in the picture. The story concerns scandal and divorce resultant from the heroine's efforts to re-establish in the social world a man who is being dropped because of his consistent winning streak at cards.

Plastograms, a series of pictures which presents realistic illusions, moved the large audience yesterday to peals of laughter and expressions of mild terror. By means of colored glasses worn by each person in the audience moving objects are projected by illusion out into the audience. Helen Buchanan Hitner, soprano, sings an aria from Massenet's "Herodiade" and the orchestra, under direction of Josef Pasternack, renders the march from "Tannhauser," Wagner, in the musical part of the program.

The usual slashing and rewriting a novel undergoes in its adaption to the screen is evident in the photoplay version of Zane Grey's, "Heritage of the Desert," now at the Fox theatre. Those who have read the book will be keenly disappointed because the story comes to the screen with many of the best and most powerful chapters missing or revised. Those to whom the story will be new, will find the picture really worthwhile and entertaining minus the "hokum" so common in photoplays today. Ernest Torrence, Bebe Daniels and Lloyd Hughes are in the cast.

The surrounding program, as usual, is delightful. The Fox Theatre Grand Orchestra, under Erno Rapee, renders Ponchielli's "Dance of the Hours." Carlos Ferrietti renders Cortigiani from "Rigoletto," and Thelia Zanou, Jacques Cartier and Isabelle Allen are seen in the "Indian Prologue," repeated by request.

In filming his latest picture, "The Wanters", John M. Stahl selected for his theme the ever popular desire of the young woman of humble heritage to share the ease and comfort of wealthy affluence. This idea is by no means a new one, yet interest in it never seems to lag when the subject is presented with a new sort of twist, as it is done this week at the Karlton Theatre. Marie Prevost, as the young woman, obtains employment as a maid in a millionaire's employment as a maid in a millionaire's home. The millionaire's son falls in love with her. There is much intrigue before the young woman's ambition is satisfied. In the cast also are Robert Ellis, Hunter Hudson and Zoma Shearer. The film is an entertainment of one of its kind.

See 'AMERICA'—

Let your heart have a grand adventure

"The most stirring thing of its kind ever made is AMERICA, at the Forty-fourth Street Theatre. Will set a new standard of achievement in the picture play fully as high and commanding as Mr. Griffith's *Birth of a Nation* set in its day. Griffith passes definitely into the ranks of the immortals."—*Quinn Martin in World.*

"'See AMERICA First' is the slogan in pictures today. D. W. Griffith's picture brings every bit of patriotism to the boiling point. . . . We cannot recall once since *The Birth of a Nation* when we so much desired to express our enthusiasm."—*Don Allen in Eve. World.*

"THRILLING"

"AMERICA is the greatest story that has ever been put on the screen. The greatest screen thrill of our experience . . . This is a great picture . . . Do not miss AMERICA."—*Harriette Underhill in Tribune.*

"INSPIRING"

"The most thrilling and satisfying motion picture entertainment in the city . . . produced with the sweep and fine indignation that spurred our forefathers to signing the Declaration of Independence. . . . The most exciting true story in the world—AMERICA is decidedly something to see."—*Sun and Globe.*

"Not since *The Birth of a Nation* has Griffith done anything more noteworthy . . . not only educational, but inspirational and a revelation. You film fanatics who rant about wonderful pictures you have seen, see AMERICA next. Then you'll have a real good reel to talk about—something to brag about."—*Telegram and Mail.*

PHILADELPHIA SEES "AMERICA" MONDAY

Griffith Feature to Begin Run at Chestnut Street Opera House To-morrow Evening.

BIG CEREMONIES PLANNED

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, March 29.

The premiere showing in this city on Monday evening at the Chestnut Street Opera House of D. W. Griffith's newest screen production, "America," will be of unusual interest because of notables in the audience and the personal appearance of Carol Dempster, who enacted the leading role in the production; Neil Hamilton, leading man, and Charles Emmett Mack, also a member of the cast. In addition to these stars there will be Griffith himself, A. L. Grey, president of the Griffith corporation; James M. Asheraft, personal representative of Mr. Griffith, and Patrick W. Campbell, business manager. The party will arrive here about noon to-morrow and it is expected that they will be met at the train by the First City Troop under the command of Capt. Clement B. Wood, after which the party will be escorted by the troop to historic Valley Forge, scenes of which are shown in the picture. In the evening Miss Dempster, Griffith and Hamilton will speak over the radio from station WIP, Gimbel Brothers, arrangements having been made for the allotment of thirty minutes to them.

As in other Griffith presentations, "America" will be shown here, with every available advantage that can be given the screening of a big production. A specially augmented orchestra of twenty-five men, under the leadership of Adolph Fink, will render the specially written score. The musical score was arranged by Cesare Sonder, assisted by Joseph Briel, who arranged the music for presentation of the "Birth of a Nation."

Fred H. Zweifel, formerly connected with Ed Wynn's show, and at various times with Griffith productions, will be manager of the local engagement.

"AMERICA"

Griffith's Great Picture Devoted to the Revolution, at the Opera House

The genius of D. W. Griffith has its flowering in his newest and most impressive production, "America," which, at the Chestnut Street Opera House, following a week of tremendous presentation, is attracting crowds to the capacity of that spacious theatre. Mr. Griffith felt inspired to put on the screen a romance of great appeal with a background that would indicate the splendid spirits of a devoted Americanism. The background for this story is the Revolutionary War and in his customary big way he has given authentic representation to such stirring happenings as the ride of Paul Revere, the battle of Lexington, Concord, Bunker Hill, the experiences of Washington and his men in encampment at Valley Forge, the signing of the Declaration of Independence, the struggle of the patriots with British and Indians on Western soil, finally, with the surrender of Cornwallis, Washington and the Continental army of Paul Revere marching to the tunes of fifes and drums, and finally with the surrender of Cornwallis. Beautiful also are the pleasing roles of Paul Revere marching to the tunes of fifes and drums and proud in patriotism and the spirit of patriotism is so intense that at a very few occasions present with the tears.

Griffith presented a notable cast for this picture. Carol Dempster, one of the most appealing young actresses on the screen, and a protégée of Griffith, is in the role of Nancy Montague. Neil Hamilton is seen as Nathan Holden, the young American hero. Hamilton is one of the most attractive young men on the screen, and Charles Emmett Mack, Lionel Barrymore, as the capable young Water Butler, Erville Alderson, Lee Baker, Jack Dunham, Joe Singleton, Frank Bunny, Arthur Dunn, Fred Walton, Lucy Cotton, Rita Hayes, Carl Gerard, Lucille Ricksen, Ruth Mitchell, Lucille Lee Meredith, Ruth Ann Baldwin, Ann Pennington

ctions

Un Pubblico distinto

UNA "PRIMA" MERAVIGLIOSA

I loro cuori palpitarono di nobile orgoglio quando videro apparire Washington nella 'Indipendence Hall' ed a Valley Forge.

I loro occhi si bagnarono di lagrime di commozione vedendo svolgersi il potente Romanzo della Rivoluzione Americana.

Il loro entusiasmo raggiunse il massimo guardando l'emozionante calvalcata notturna di Paul Revere.

Tutti applaudirono — batterono le mani — si alzarono ed acclamarono all'unanimità.

AMERICA

di D. W. Griffith

Storia per Robert W. Chambers

Adattata storicamente da John L. E. Pell

CHESTNUT ST. OPERA HOUSE

Due volte al giorno

2:20 e 8:20 P. M.

Di Giorno da 50c a $1.00

Di Sera da 50c a $1.50

Tory's Deeds Were Cruel in Every Way

Despicable Villainy Shown to Be a Characteristic of Influential Officer in Revolutionary War.

WHO was the greatest villain of the War of American Independence? Contrary to general belief, it was not Benedict Arnold, the traitor, but Walter Butler, the Tory. Such was the conclusion of the staff of research experts which delved into Revolutionary history, into historical data, and even into private diaries of the period to get authentic facts for "America." The picture comes this week to the Chestnut Street Opera House.

Traitor to his country though he was, Benedict Arnold had, previous to his act of treachery, fought bravely. History shows him to have been a man weak but tender, a man who could fight fairly, a man endowed with a goodly stock of what is known as "humanity."

But none of the saving graces vouchsafed by history to Arnold was conferred on Butler. Indeed, one historian eyewitness to some of the horrors perpetrated by Butler declares categorically that Butler was a man "without a single redeeming trait."

Yet somehow, Butler has managed to escape the odium of his ruthless career, and the patriotically minded declare that Griffith's "America," in which the acts of the influence of Butler are vividly portrayed, will go far towards bringing about more friendly relations between this country and Great Britain through a better understanding of how Butler and men of his ilk and not the great mass of the Tories first brought about and later waged the American Revolution.

It was Butler who advised the British to secure Indians as allies, and who, in order to accomplish this, when the peaceably inclined redskins declined to go on the warpath against the settlers goaded them into it by massacring whole families of Indians and blaming the deed on the Americans. It was Butler who gave the order to his Indian allies to spare neither women nor children; who staged wild orgies in order to awaken a thirst for liquor and rise among his savage followers, as well as to satisfy his own consuming passions. It was Butler who led the frightful raid on Cherry Valley, slaying noncombatants, white men, women and children with no mercy. It was he who, when he commanded one of the Indians to do a deed that himself murdered his friend and ally with a tomahawk.

His acts were the acts of an insane man, his whole career that of a psychopathic or a paranoiac. Had he lived in the present day he probably would be an inmate of an asylum. And his private life was as bad as his public life.

LIONEL BARRYMORE as Captain Butler

cils managed to prevail with King George III, the mad monarch who refused to listen to his more prudent councilors.

Records show that Butler was equally insensible to the courage of enemies and the sufferings of friends. He and his band of savages took no prisoners; gave no quarter. On such few occasions as he did spare the life of an enemy, it was but to save the latter up for cruel tortures at the stake. According to contemporary historians, Butler delighted in witnessing the torture of the helpless.

Songs of the period, and poetry, too, tell the pitiful plight of Butler's closest friends and allies—the one finding their daughters ruined, the other their wives and mothers slain. And nowhere in history, not even in the records of the English officers, can be found a word in extenuation of Butler's terrible acts. Indeed, on the contrary, it is made plain that the English officers have neither friendship for him, nor anything but shame for his deeds. On every possible occasion he violated the Briton's inborn respect for fair play.

Like many other persons with deranged minds, Butler imagined himself immune from retribution and death. Tracked through the woods by some of the very redskins he had helped to turn against the white men and then deliberately impose, he finally found himself subjected of savages to have shown no mercy to his captives. He could not escape his opportunity to pay the bragart. He ran shot through the eye, and then tomahawked, having, according to contemporary historians, a score of satisfactory chapter of legitimate prey, but dying fairly in a commonplace and usual manner, not in relief.

EVENING PUBLIC LEDGER
STARS

LIONEL BARRYMORE
in "AMERICA"
Chestnut Street
Opera House
(Pal.)

CHESTNUT ST. OPERA HOUSE

The genius of D. W. Griffith has it flowering in his newest and most impressive production, "America," which at the Chestnut Street Opera House following a week of triumphant presentation, is attracting crowds to the capacity of that spacious theatre. Mr. Griffith felt inspired to put on the screen a romance of great appeal with

Thursday, April 3, 1924

FORWARD — 2

America Review

Griffith Tells of His Aims

Here is a man who does not grow old! D. W. Griffith has all the enthusiasms of a youth. Not that he is old—he is far from that—but he has been so long in motion pictures that some of the glamour of it might be thought to have passed. But not so, as a few minutes' conversation disclosed.

D. W. GRIFFITH

"I wanted to 'put on' 'America,'" he declared, "and I would have done it whether I thought it would make money or not. It is not because I am a rich man, and can afford to do such things, but only because I believe in my country, and want to do something to be helpful. That is what 'America' strives to do—the helpful thing. But it is not in a prosy way. The people do not want to have any one 'educate' them, and I am not the person who would attempt such a thing.

"What I have wanted to do is to give every one something sweet and lovable, and lovely, and at the same time to let every one know that the blessings we enjoy in this wonderful country have come thru the sacrifice of our forefathers—those sterling people who participated in the revolutionary war. What would be our condition today if we had not become a free and independent nation? Europe is in chaos, and millions are suffering and in want. Here we are happy and contented. Let us preserve our American institutions.

"We have had manifestations of evil in the conduct of affairs of state. These are not lightly to be dismissed. But what we need is the arousing of national conscience. There must be love of fellow man and we must be ready to sacrifice as did our forefathers for the good of the many. I believe in the integrity of the constitution of the United States. It is a noble document—a splendid creation upon which the happiness of the people rests. We should not tamper with that.

"I hope that Philadelphians often other day— last Sunday. It was most inspiring. We have a notion of the suffering of the brave men who wintered there so that our country might be free, but no one can visit that hallowed ground without feeling how wonderful was the devotion of these men to a patriotic cause.

"They could have saved themselves had they capitulated. But they would not give up—there was a sacred duty. The British in Philadelphia were having every comfort—warmth, good clothing, plenty of food and many luxuries. What a contrast! And how it all ended—gloriously, for the good of us all.

"I hope that Philadelphia often visit Valley Forge. It affects me as no other place of similar sort has affected me. Such devotion commands the admiration of all warm-blooded men and women.

"I would like to see a word too about the Rev. Dr. W. Herbert Burk, pastor of the Memorial Chapel at Valley Forge. He is doing a splendid work—not only in the building up of the church, but also in preserving historic records. His investigations and his research have given us much valuable information about the encampment, and that chapel is one of the most interesting places one may visit."

FREE INVITATION TO

Happiness of Griffith Is His Work

Leading Motion Picture Director Is Repaid When His Productions Are Helpful to Humanity.

DAVID WARK GRIFFITH, whose "America" is the greatest triumph of his screen career, was at the Chestnut Street Opera House the other day to give attention to details of the performance. "It makes me happy," he declared, "to have upon the screen such a story of the sacrifice of men for a nation's cause. I would be happy if I knew that I could not possibly get back the fortune that was spent upon the production—not that I am prodigal or that I am a man of tremendous means, but only because of the fact that 'America,' according to my belief and hope, may be an inspiration to every person who is living in this blessed country. The Mayor of your city, the Hon. W. Freeland Kendrick, made me especially happy when he said publicly after seeing the picture that it spelled better Americans and likewise a better world. If I have served my country, however feebly, it is a satisfaction beyond anything that monetary success would bring."

Griffith has known many successes in his career, but he is not regarded as a wealthy man in the sense of wealth as applied to the captains of industry. The accumulation of wealth is not the object of his life. He has always a purpose in his pictures, apart from providing relaxation, amusement or entertainment, and he is always most concerned with the idea that is behind the story. Being absorbed in his work, he does not take advantage of the opportunities for accumulation of wealth that constantly come to him. At Mamaroneck, near New York City, he has a magnificent studio grounds—once the home of the oil magnate and railroad builder, Henry M. Flagler. That grounds is ideal for his work and he retains it regardless of expense. However, the "lot" that once was his on Sunset Boulevard, Hollywood, is no longer in his possession and that means that a fortune within his grasp has gone. The lot today is worth half a million dollars—and five years ago he could have had it for a few thousand dollars.

"But on the lot where we made 'Intolerance' there is the most wonderful increase in values," said he ruminatively. "I could have had the land for almost nothing. A Mexican owned it and his income today from all there is beyond belief. He had practically nothing but that land when I was there. Perhaps some day the farm that I own at San Fernando may turn out to be a fortune. Maybe oil may be found there. It is almost 90 miles out of Los Angeles, where there is plenty of oil. I have a notion that an earthquake may bring in a well, but I must admit that the drilling that was done there and nearby did not result and too hapelly. Natural gas was found, but the oil held off. I suppose that it will be just fate to keep that oil back for years.

"I am not worrying about it anyway. What I want to do is the thing that is dropped to me—and that is to present pictures that shall make the world better and happier. I am enjoying the opportunity that has come to me to go to Italy to aid in the shooting of the scenes for there. The cost that I am to make this month is just a preliminary. I shall have to look over the ground. Three-quarters of a million dollars will be spent in the work, as at present planned, and that might be more. It is enough to make the sort of pictures that will be of universal appeal."

GRIFFITH'S 'AMERICA' MOST EXTRAORDINARY

Depiction of the Travails of Revolutionary Days Vividly Brought to Screen

WONDERFUL PORTRAYALS

Cast

Nathan Holden	Neil Hamilton
Justice Montague	Erville Alderson
Nancy Montague	Carol Dempster
Charles Montague	Charles E. Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
King George III	Arthur Donaldson
William Pitt	Charles Bennett
Thomas Jefferson	Frank Walsh
Patrick Henry	Frank McGlynn, Jr.
George Washington	Arthur Dewey
Captain W. Butler	Lionel Barrymore
Sir A. Montague	Sidney Deane
General Gage	W. W. Jones
Chief of Senecas	Harry Semalls
Paul Revere	Harry O'Neill
John Parker	H. Van Bousen
Chief of Mohawks	Riley Hatch

To the American who has not opened a history book for a score of years, or who has attended no Independence Day orations, or who has become so engrossed in the business or workaday world as to have buried in the far back recesses of the memory the patriotic sayings and doings of Revolutionary Days, there comes as a long quaff of the freshest of waters David Wark Griffith's wonderful cinematographic production "America."

On last night at the Chestnut Street Opera House, on its first presentation in Philadelphia, was shown the moving picture of the United States of America through the travails of its borning.

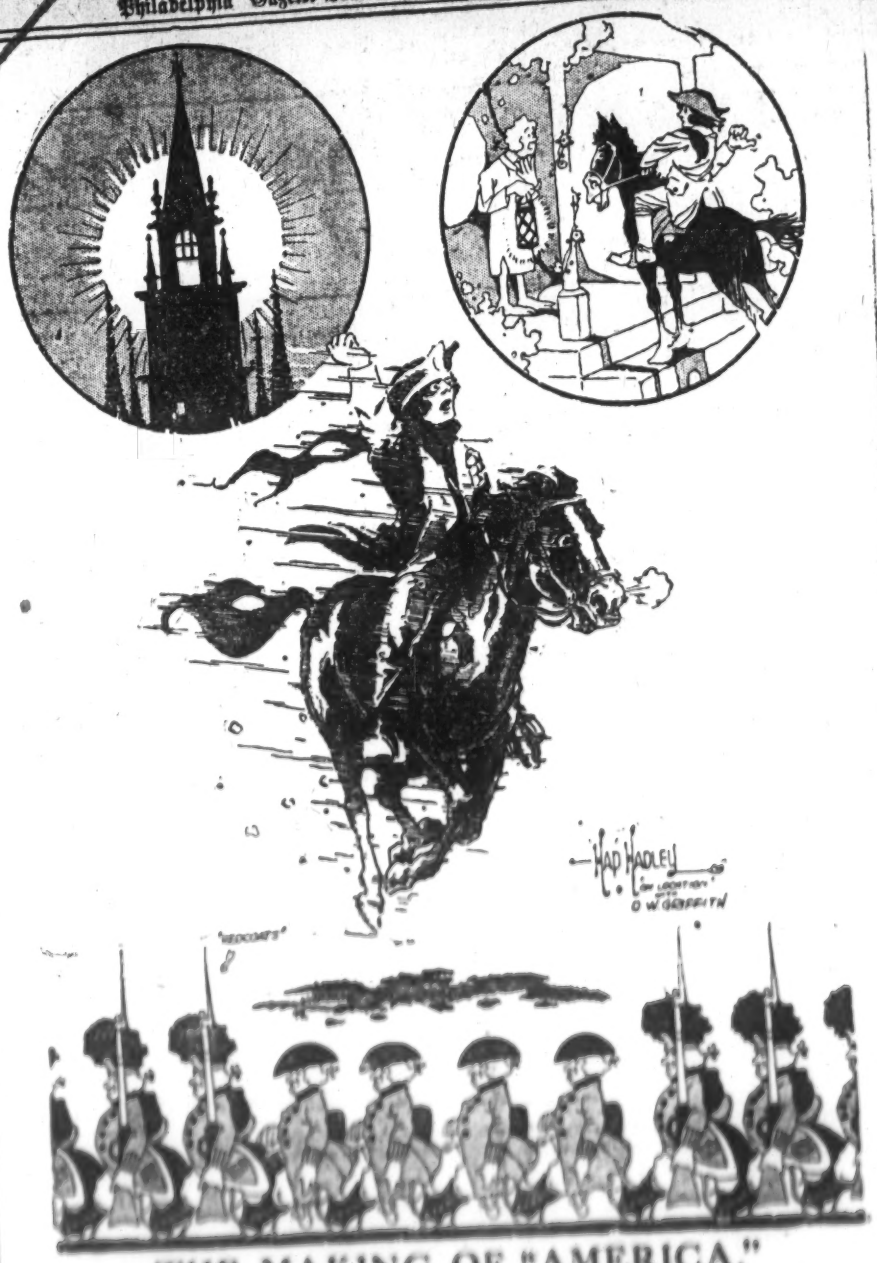
Carol Dempster, Charles Emmett Mack and Neil Hamilton, Erville Alderson and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacres, grand Virginia and New England estates, Indian war-painted warriors, butcheringes at the stake, devastating of fertile dales, guerrilla warfare, signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts legislature, charging cavalry troops, fortunes inconceivable in the more imaginative of the reader, royalty and penury—all these were brought on the screen.

That it revivifies a patriotism which contemporary and social conditions have assailed and brought sign to extinction can well be claimed by those who view this most extraordinary of pictures.

After the last flicker the audience quite as slowly as leaves their seats and Mr. Griffith made a speech in which he outlined the purpose of the picture.

Mayor Kendrick, who was in a box during the entire performance, followed Mr. Griffith and the principals who appeared in a box on the stage side of the house some wonderful pointings and suggestions and said that works such as these would serve to bring back to the heart of Americans what should be the heart of America—a strong, virile patriotism.



THE MAKING OF "AMERICA."

The making of "America," that new-est D. W. Griffith film production which is at the Chestnut Street Opera House, came as a direct result of a delegation of Daughters of the American Revolution. In May of last year a letter was addressed to Will H. Hays inquiring why a film dealing with the Revolutionary War had not been undertaken. Mr. Hays at once turned over the letter to Mr. Griffith with the request that he comply with the suggestion. The director did not at once decide. He wanted to be sure that such a production could be made with historical accuracy and completion and he also wanted to be sure that a film in entirety could be given in the screen with the Revolution as a background. One day spent in visiting the shrines of the nation in Boston and vicinity, was sufficient to convince Mr. Griffith and it was not long before his cameras were actually at work upon the production.

The first undertaking was the ride of Paul Revere. That is a remarkable stirring incident of the picture. It required three weeks for filming. A selected horse was chosen to make the ride but the stand was such a fiery animal that also riders were defeated before Pierre O'Neill was engaged for the part of Paul Revere. The horse even then was not easily managed and one morning, in playful mood, leaped over the hood of a motor truck along the road. O'Neill stuck to his mount in any and all conditions. The restiveness of the horse is apparent in each incident that is presented showing that famous and momentous ride. In fact, the only time when the animal was lacking in spirit was on the occasion of a ride on the boat from the Griffith studio at Hamaroneck to Lexington, where, on the actual historic ground, cross country scenes were photographed. It is the historic verity of this ride that has had a full share in creating the pitt among colonists when they see Paul Revere upon his patriotic errand in "America."

Philadelphia Gazette-Der Freie Sonntag

The Building of "America".

How David W. Griffith, the World's Greatest Film Director Obtained Material for His Wonder Picture.

MASK AND WIG A STAR

Start... scenic effec... designs are to be fo... current Mask and ... That!" which open... (April 8) of this ... Easter Week att... after a wester... Cleveland an... Huge bo...

History and Fiction

One of the most exciting series of episodes in the film feature "America," at the Chestnut Street Opera House, is that of the ride of Paul Revere, immortalized by Henry Wadsworth Longfellow in the poem known to every school boy or girl. D. W. Griffith, who is responsible for bringing to the screen a reproduction of this famous ride and for making the event of outstanding character, stirring onlookers to heights of enthusiasm, made close study of the life of that dentist-silversmith and discovered a number of details that are in most minds quite vague. For instance, he found out that Paul Revere's horse, contrary to general belief, was not white.

"Painters have presented the Paul Revere horse as a white steed," says Mr. Griffith. "However, it was expediency rather than historic proof that was the reason for the selection of white as the horse's 'color.' White seems such a logical and easy contrast for a night scene with Revere on his faithful steed.

"It was on the night of April 18, 1775. Deacon Larkin, of Charlestown, owned two horses. One was a seal bay and the other a dark roan. A private letter sent to our studio that made that fact undeniable. We do not know from that note which of the two horses was selected, but it was one of them, for that is known. Then in the letter it is stated that there was foam on the dark side of Revere's horse. Tradition has it that the horse died from the effects of the ride.

"Revere at the time of his great patriotic service was in his forties—a heavy set, sturdy man, of much endurance. He was outspoken in his opposition to British impositions. He was a great friend of John Hancock and of Samuel Adams and he was successful in warning them of the British attack, saving them thereby from capture, a thing that the British wanted to accomplish. The two men were concealed in the home of the Rev. Jonas Clarke on Bedford road, Lexington, and they were roused from sleep in the nick of time.

"Revere was captured by the British, but he escaped and was able to return on foot to Lexington. He lived to a good old age, respected and honored by all his fellows. Another express rider, a man named Dawes, gave alarm that memorable night to other Americans and he went further than Revere managed to go before being stopped. However, the Dawes' ride was not as sensational or dramatic as that of Revere."

Official Opera Musical Program

...est in the Theatres

Scene from "AMERICA" CHESTNUT STREET

"L'entusiasmo del pubblico raggiunse il delirio"

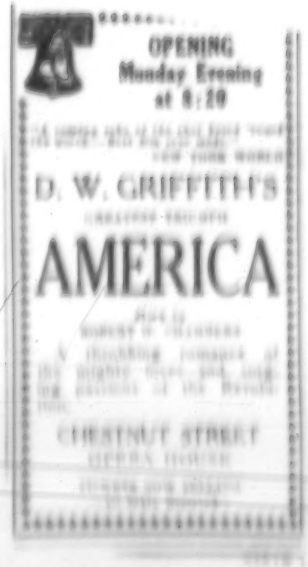
AMERICA
di D. W. Griffith
CHESTNUT ST. OPERA HOUSE
2.30 e 8.20 P. M.

TWO STRIKING SCENES FROM D. W. GRIFFITH'S LATEST FILM SPECTACLE, "AMERICA." Above is a treaty council with the Indians in New York State and at the left a scene from the Battle of Bunker Hill showing hand to hand fighting when the ammunition ran out. The piece is being shown at the Chestnut Street Opera House

THE NORTH AMERICAN, PHILADELPHIA,

Photoplay

CHARACTERS OF PROMINENCE IN D. W. GRIFFITH'S NEW PRODUCTION



D.W. GRIFFITH'S "AMERICA"

Story by Robert W. Chambers

Love and Thrills

Morgan's Riflemen, the wild-riding boys from Virginia!

Fighting for sweethearts and fireside, with "LIBERTY OR DEATH" upon their breasts, scattered and flayed the most treacherous enemies AMERICA has ever had!

Immortal lovers on horseback, they saved the day for Washington; foiled the country's greatest villain, Walter Butler, and rescued the West from alien hands.

RIDE WITH THEM! THRILL WITH THEM! LOVE WITH THEM, through dazzling romance and mad adventure. Know them, like the women of their day, as

"SOMEBODYS' SWEETHEARTS"

This picture will not be shown in any other Theatre this year

CHESTNUT ST. OPERA HOUSE

TWICE DAILY—2:30-8:20

Prices—Evgs., 50c to $1.50; Mats., 50c to $1.00 no more

COMINCIANDO
la sera
del 31 Marzo
PRIMO GRAN IN VENEZIA
D. W. GRIFFITH
presenta
AMERICA
[illegible]
ROBERT W. CHAMBERS
[illegible]
CHESTNUT ST.
OPERA HOUSE
[illegible]

GRIFFITH BRINGS "MINUTE MAN"

For the fifth in making "America," which will be seen at the Chestnut Street Opera House, beginning next Monday, David W. Griffith has been made an honorary member of the Minute Men of Lexington. It is the oldest military organization in the country, and the members of the association are the direct descendants of those who fought in the Battle of Lexington.

[illegible]

עפענונג מאָרגען אָבענד אים 8.20

D.W. GRIFFITH'S
AMERICA

די ראָמאַנטישע עפּיזאָדע פון דער אַמעריקאַנער רעוואָלוציאָן

געשריבען פון ראבערט וו. טשעמבערס

די אַלע שווידערליכקייטען, וועלכע ליעבע, ראָמאַנטיזם, געוואַנטקייט און גרויסע קרעפטיגע קעמפּפע גיבען.

די פּרעזענטירונג אין דיעזער שטאָדט וועט זיין אונטער דער פערזענליכער דירעקציאָן פון מר. גריפפיטח.

„אַמעריקאַ" האט אויפגעשטורעמט ניו יאָרק און וועט אויפשטורימען פילאַדעלפיע.

זעהט דאס אונטערשרייבען פון דער דעקלאַריישאַן אָז אינדעפענדענס.

די שלאַכטען פון לעקסינגטאָן, קאָנקאָרד, באָנקער היל.

וואַשינגטאָן און זיינע העלדען ביי וואַלי פאָרדזש.

און

די העכסט פּראַכטפולע ליעבעס געשיכטע, וואס מר. גריפפיטח האט ארויסגעבראַכט אויף דעם לייוועגס.

CHESTNUT ST. OPERA HOUSE

TWICE DAILY
2.20 and 8.20

אָבענדס, 50 סענט ביז $1.50 — מאַטינעעס, 50ס. ביז $1.00 (פּלוס טעקס)—ניט העכער

זעהט אַמעריקאַ צוערשט

DAVID WARK GRIFFITH

CAROL DEMPSTER IS DISCOVERED.

Carol Dempster has "arrived." She must now be considered as among the leading actresses of the screen. She has been in London for the past D. W. Griffith production that will be at the Chestnut Street Opera House beginning March 21. Critics have placed upon her work the highest words of praise and the public therefore has approved her work in the picture to which she devotes herself.

Photograph.

THE CALL BOY'S CHAT

KNOWING HIS GREAT AVERsion to snow and winter weather, I was somewhat surprised when the Old Stager came into the room humming a breezy tune and apparently chock full of joy. I asked if someone had died and left him a large amount of money, or whether he had dined well.

To which he replied, rather scornfully, I might add, that he had not cancelled his working duties that he might enjoy the fruits of a benevolent benefactor. He added, however, that he had had the pleasure of dining with one of our great film directors and that he had also had a delightful talk with one of our well-known playrights. The former he revealed was David Wark Griffith and the later Jules Eckert Goodman, whose latest submission for our approval is "Chains" at the Walnut.

"I presume each of these persons gave you some food for our chat," I said, and he replied:

"Most assuredly so. I was particularly interested and amused at Mr. Goodman's description of the trials and tribulations of a playright. He told me that possibly the most delightful occupation in the world is the writing of a play. It is also the simplest, he declared, with a tone of sarcasm in his words. As nearly as I can recall the description it went something like this:

"'All you need is a ream of fairly good white paper and a more or less working typewriter—and there you are. You sit down before that typewriter and, while you smoke a pipe or cigar, you conjure up a group of interesting people whose characteristics and emotions will clash and you proceed to let them clash. For about a year you watch them and note down as they love, hate, antagonize and strike flint against each other and so finally you have used up about the ream of white paper, have calloused two fingers of your left hand, the thumb and one finger of your right hand from hitting keys of your machine and you have a play.

"'Your next step is to take your play to a manager. He listens as you tell him all about it, and then suggests that you read it to him. Or, perhaps, he prefers to read it himself. In that case, he will take it home at once, and the next morning you will receive a hurry telephone call from him asking you to call at once. "I have read your play," he says when you get into his inner office, "and I want to do it." A plain business statement, colorless and to the point. So you settle the terms as quickly as possible in order to get his real views of your play. "It's a great drama," he says, "by far the greatest you have ever written—a masterpiece." Please let me call your attention to these last two words, "a masterpiece."

"'So ends the first chapter. Could anything be more delightful or simple? But let us hasten to Chapter II. A week or so later the manager again telephones the author asking him to come in. "I have been reading over again that play of yours," he says, "and I have given it to several people to read. Oh, so—some of the professional, not some ordinary theatre goers. I didn't tell them a word about it, merely asked them what they thought of it. And they all picked out the same spot. They gave a whole group, private to Grace Conroy because she doesn't hap- [illegible] to love him. They all say and I agree with them, the book dragging there. And if some business could be [illegible] of one good scene that goes in for Act Nine, I think you [illegible] the masterpiece Jones and read it over [illegible] I believe you have a good property, but it would [illegible] Kindly note that the author [illegible] has now become a piece of property.

"'So you go home and you cast your eye in the direction of the typewriter and you groan. It does not inspire you to take up your pen and write a new scene. You think of the author of Chapter I and you curse him for a fool. You think of the manager and you curse him for a fool. You think of the author of Chapter II and you curse him for a fool

עפענונג מאָרגען אבענד אום 8.20

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Miss Dempster is a Griffith "discovery." She has been under his direction during the entire time of her screen work and all she knows of the screen she has learned from the Griffith school of acting for the screen. She has made great strides in her art since the days when she first appeared in the Griffith productions. She has been a leading woman in the Griffith group of dancing girls in the Broadway group of dancing girls in the Broadway group of dancing girls in the Broadway

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"He ends the first chapter. Could anything be more delightful or simple? But let us hasten to Chapter II. A week or so later the manager again telephones the author asking him to come in. "I have been reading over again that play of yours," he says, "and I have given it to several people to read. Oh, so—some of the profession, just some ordinary theatre-goers. I didn't tell them a word about it, merely asked them what they thought of it. And they all picked out the same spot—that place where Jenny refuses to marry Tommy because she doesn't happen to love him. They all say—and I agree with them—the book compelling. And if you believe John Smith, I believe it, and if you believe Mary Smith, I believe it, and if you believe Tommy Brown, I believe it, I think you ought to take this manuscript home and read it over very carefully. Believe me, I have a good play, or, perhaps, the best play I ever read. Right now I think that the second act has become a piece of perfection.

"Well, you go home and you carry out the author's instructions. You take out the offending phrase and substitute for it a more delicate one. You read the play over and over and over again. You read it to your wife and your mother-in-law. You read it to your cook and your chauffeur. You read it to your dog and your cat. You read it to the mirror in your bathroom. You read it to the man who cuts your hair. You read it to the man who shines your shoes. You read it to the man who sells you your cigars. You read it to the man who sells you your newspaper. You read it to the man who sells you your hat. You read it to the man who sells you your shirt. You read it to the man who sells you your tie. You read it to the man who sells you your socks. You read it to the man who sells you your shoes. You read it to the man who sells you your gloves. You read it to the man who sells you your umbrella. You read it to the man who sells you your cane

DAVID W. GRIFFITH'S latest spectacular photoplay, "America," has many dazzling features and some that are not so dazzling.

It is a masterpiece pictorially. Dealing as it does with scenes and events already familiar to all those who are old enough to read the exit signs in the theatre, one would imagine that "America" would be almost captionless. But this is not the case and it is to be regretted.

It strikes us as a little superfluous to explain by means of subtitles that one light in the belfry arch of Old North Church meant that the British were going to march by land and two if by sea.

But we would be perfectly willing to overlook the overabundance of subtitles if there were no other commendable features than the battles of Lexington and Concord and Paul Revere's ride.

There is a genuine thrill in the scenes where the awkward squad of Colonials line up on one side of the road and face the splendid British troops lined up on the other.

Here is one instance where familiarity with the events pictured does not detract from their interest.

The portrayal of General Washington by Arthur Dewey is one of the finest "bits" in the picture. He looks like Washington and he makes that august figure essentially human. That is more than can be said for the usual impression that is conveyed of him.

Lionel Barrymore figures prominently as the cruel Captain Walter K. Butler. He makes one of the heaviest villains imaginable. His death is one of the most realistic bits of screen acting we can remember.

D. W. GRIFFITH'S "America," which opened Monday at the Chestnut Street Opera House, and of which we will have more to say next week, is, potentially, one of the best things Mr. Griffith has ever done, but there is something radically wrong with it.

We challenge any one not to be thrilled and stirred by certain of the scenes, and not to be filled with admiration at the pictorial composition of many of the scenes, but, with such a subject, Griffith ought to have made a far finer picture.

The fault, it seems to us, is in the cutting. There are far, far too many subtitles—subtitles which tell the story and explain perfectly obvious pieces of action.

"Captain Walter Butler arrives in Boston," says one, and another directly after it has "Captain Walter Butler meets General Gage."

It is so throughout the picture; subtitle after subtitle of the purely narrative type help retard and deaden the action. It is like reading a history book, and it is all so unnecessary. This, together with the most jumpy and uneven scenario in the first part, with rapid and bewildering and superfluous skipping about between Virginia, Northern New York, Boston and London, rob the picture of much of its natural effectiveness.

It would not seem too late to rectify this error, and save "America" from the necessity of being catalogued as an uneven and unfinished piece of work. Mr. Griffith is well known for his changes of pictures after they have reached the exhibition stage, he ought to put still more effort on "America."

It does not seem to us that it is really finished at all.

This is all really unfortunate, as the period of the American Revolution is a splendid one for screen purposes, and Mr. Griffith has incorporated many striking scenes in his picture. The Midnight Ride of Paul Revere (which should have had sensations from the Lexington group to accompany it and which should also be cited to some real night process) has a verve and a pace which set it quite apart from most of the thrillers with which we are familiar.

Scenes at Valley Forge, during the winter time, suffering of the troops, where in the Robert Villa footage the work of the famous Captain Butler, the gift of Lafayette, Bunker Hill, Bunker Hill, together with the tactical scenes showing the regime of the Declaration, Burke and Pitt in Parliament, Burke and Fox in Parliament, and other historic situations—all of these have left no doubt in our mind that there are scenes and sequences in this picture which are of great merit. Things like the field of Lexington, Concord and

AT THE THEATRES

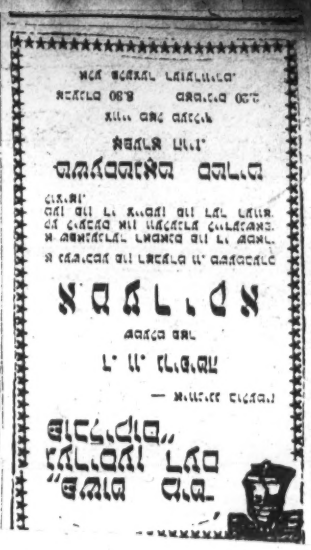
GRIFFITH'S "AMERICA" OPENS TOMORROW

"America," said to be the greatest picture yet made by that genius of the screen, David Wark Griffith, will have its first showing in this city at the Chestnut Street Opera House beginning tomorrow evening. The performance will have all the accessories of "effects" and of music for which productions bearing the Griffith label are famed, and there will be a distinguished audience that will include a number of officers of patriotic organizations, educators and descendants of Americans of the Revolutionary period. Griffith himself will be present, and there will be with him several members of the cast of the picture, including Carol Dempster, leading woman; Neil Hamilton, who has the leading male role, and Charles Emmett Mack. Hamilton is the latest Griffith "find." Miss Dempster, who is also a player developed by Griffith, has the most important role of her career.

The making of "America" was at the request of the Daughters of the American Revolution, but although the background is a vivid representation of crucial scenes of the Revolutionary War, the picture in its essentials is a love story of unusual power. The story and titles were prepared by the novelist Robert W. Chambers, who has a high reputation as a student of American history. John L. E. Pell, author of "Down to the Sea in Ships," made the historical arrangement. Music for the picture was composed and arranged by Joseph Carl Breil.

Griffith has declared that the picture is merely an attempt to suggest the great sacrifices made by our forefathers that America might become a free and independent nation. With that idea in mind there was a re-enactment of outstanding events at the time of the Revolution. One of the stirring presentations is that of the ride of Paul Revere—over the actual ground traversed by that fine patriot. That ride is said to give the greatest thrill ever experienced by onlookers at a picture presentation. Intrepid patriots are seen opposing the British at Lexington, and Concord's battle is realistically reproduced. Then there is the Battle of Bunker Hill—a real triumph in detail of presentation. At Valley Forge Washington and his tattered and bleeding soldiers command pity. Then later there are Indian raids upon defenseless settlers at the outposts of civilization, and the glorious conclusion comes soon after the visualization of the surrender of Cornwallis. In the course of the tale there is also the presentation of the scene of the signing of the Declaration of Independence, and this will particularly appeal to Philadelphians.

Thirty-six principals are in the cast, and there is not an indifferent or inefficient player in the lot. Miss Dempster, Neil Hamilton, who is expected to become a second and greater Valentino; Lionel Barrymore, Charles Emmett Mack, Arthur Dewey, who is seen as General Washington; Lucille La Verne, Riley Hatch, Milton Nobles, Frank McGlynn, Jr., John Dunton, Arthur Donaldson, Charles Bennett and others are in the personnel. Each player was chosen for his close resemblance to the historical character to be depicted. In the battle scenes regular army soldiers, including the famous Third Cavalry and many descendants of Revolutionary families, appear. Indeed, the "extras" were as carefully chosen as were the principals in the cast.



„אמעריקא" — די שעהנסטע בילד וואס איז ווען אויפגע-פיהרט געווארען.

„אמעריקא", דאס בילד וואס ווערט געוויזען אין טשעסטנאט סטריט אפע-רא הויז איז איינע פון די מערקוויר-דיגסטע וואס איז ווען פראדוצירט גע-ווארען פאר דעם צושויער. עס פאר-באפט אייך מיט זיין רייכקייט און אינטערעסאנטקייט.

„אמעריקא" איז דאס בילד וואס פארהערליכט די גרויסע אמעריקאנער רעוואלוציע.

„אמעריקא" איז א בילד וואס שטעלט פאר פערזענליכען אפפער און אין דער זעלבער צייט אייעם פון די

COMINCIANDO DOMANI SERA ALLE 8.20

La presentazione in questa città avrà luogo sotto la direzione personale di Mr. Griffith.

"AMERICA" ha fatto fremere New York, e farà fremere Philadelphia.

VEDETE la firma della Dichiarazione d'Indipendenza.

Le Battaglie di Lexington, Concord e Bunker Hill.

Washington ed i suoi eroi a Valley Forge.

E

La più bella storia d'amore che Mr. Griffith abbia riprodotta sullo schermo.

D.W. GRIFFITH'S
AMERICA
Il Romanzo della Rivoluzione Americana
STORIA PER ROBERT W. CHAMBERS

TUTTE LE EMOZIONI CHE SUSCITANO L'AMORE, ROMANZO, AVVENTURE E GLORIOSE BATTAGLIE.

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VEDETE PRIMA L'AMERICA

ערעפענונג מארגען אוונד

8.20
אודר

D.W. GRIFFITH'S
AMERICA

די ראמאנטישע געשיכטע פון דער
אמעריקאנער רעוואלוציע

פארפאסט פון ראבערט וו. טשיימבערס

אלע ענטציקונגען וועלכע ליעבע, אוואנ־
טורעס, היסטאָרישע פאסירונגען און גרויסע
קעמפפע גיבען.

דאס צייגען פון דיעזען בילד
אין דיעזער שטאָדט
איז אונטער דער
פערזענליכער דירעקציע
פון מר. גריפיטה.
„אמעריקא" האט
אויפגעשטורעמט ניו יארק
און זוכט אויפשטורמען
פילאדעלפיא.

זעהט ווי די דעקלאריישאן
אז אינדעפענדענס איז
אונטערגעשריבען געווארען.

די שלאכטען פון לעקסינגטאן,
קאנקארד און באנקער היל.

וואשינגטאן אין זיינע העלדען
ביי וועלי פארדזש.

א ז ן

די שעהנסטע ליעבעס
געשיכטע וואס
מר. גריפיטה
האט פארגעשטעלט
אויפ'ן לייזוענט.

CHESTNUT ST. OPERA HOUSE

TWICE DAILY
2.20 and 8.20

EVENINGS, 50c to $1.50—MATS., 50c to $1.00 (PLUS TAX)—NO HIGHER

SEE AMERICA FIRST

Scene from "AMERICA" (Film) — CHESTNUT STREET OPERA HOUSE

D.W. GRIFFITH'S "AMERICA"

Story by Robert W. Chambers

Love and Thrills

Morgan's Riflemen, the wild-riding boys from Virginia!

Fighting for sweethearts and fireside, with "LIBERTY OR DEATH" upon their breasts, scattered and flayed the most treacherous enemies AMERICA has ever had!

Immortal lovers on horseback, they saved the day for Washington; foiled the country's greatest villain, Walter Butler, and rescued the West from alien hands.

RIDE WITH THEM! THRILL WITH THEM! LOVE WITH THEM, through dazzling romance and mad adventure. Know them, like the women of their day, as

"SOMEBODYS' SWEETHEARTS"

This picture will not be shown in any other Theatre this year.

CHESTNUT ST. OPERA HOUSE

TWICE DAILY—2:30-8:20

Prices—Evgs., 50c to $1.50; Mats., 50c to $1.00 all matinees

GRIFFITH SPEAKS THROUGH WIP.

Previously the Famous Motion Picture Director Attented Imposing Ceremony at Historic Valley Forge.

A beautiful wreath of orchids was laid yesterday afternoon at the base of the statue in Valley Forge Park, erected in honor of the only identified Revolutionary soldier, Lieutenant John Waterman, of Rhode Island, buried in that historic ground. David W. Griffith, famous motion picture director, came especially from New York to pay this slight tribute to the memory of the buried hero, but with the thought in mind that the floral token should serve to tell the story of a devotion to the memory of the nearly three thousand men who died at the encampment during that awful period in the war of independence. Later in the Memorial Chapel, Mr. Griffith placed a bouquet of roses on the bronze statue of George Washington that stands in a niche beside the altar of the church.

Mr. Griffith arrived in Philadelphia at noon and at once, in company of a number of friends and invited guests, took a motor car for Valley Forge. The Rev. D. W. Herbert Burk, who twenty-one years ago began his work of establishing the Memorial Church at the hallowed ground, was expecting Mr. Griffith's visit, having invited him to be present and to inspect the church and to make a tour of the grounds. The party had dinner early in the afternoon and then with Mr. Kennedy, the superintendent of the grounds, made a complete tour of the park, visiting every landmark and seeing each historic relic. Mr. Griffith later in the day went to the Chestnut Street Opera House to supervise the final arrangements for the first showing in this city tonight of his newest screen creation, "America," a romance of the Revolution, intended to stress the idea of sacrifice of the patriots who made the United States of America possible.

Dr. Burk and Mr. Griffith were photographed within the chapel and at the entrance to the building and pictures of the director were also made in various parts of the park. Valley Forge is given a prominent place in the picture, "America," and soldiers are seen in their misery during the six months of the stay at the encampment—holding out against terrific odds of cold, privation and of starvation.

"I wish that every American could visit this shrine of patriotism," said Mr. Griffith in speaking about the national park. "If those men had succumbed to the British, what a different story there would be for America today. I have a feeling of reverence in this hallowed ground and I especially commend Dr. Burk for his unselfish devotion to the cause of commemorating those heroes who suffered and who died here. Out of nine thousand men, approximately 1600 perished and every one suffered agonies. It is a lesson to the youth of today.

"In my picture 'America' I do not attempt to present the Revolutionary War, but rather the [illegible] of [illegible] Valley Forge [illegible] the [illegible] of that tremendously influential world event.

We have Lexington, Concord and Bunker Hill in the presentation and there is also that war of the frontier with the Mohawks concerned. The signing of the Declaration of Independence and the ride of Paul Revere are other details, but essentially my idea is to emphasize the sacrifices of those patriots who made our country possible."

Mr. Griffith went on to speak of music in association with the showing of this picture and he declared that although there were many patriotically famous hymns in the case the national anthem "Star Spangled Banner" was not played. "The sentiment of that sacred melody is international. I do not believe that that anthem should be a part of any entertainment. It was right and proper to play that music during the time of the World War during or before a performance, but it seems to me to be a vicious thing to capitalize the anthem by making it any part of a show in a theatrical or picture presentation. We should be ready to sing it in the public schools the six of a hundred million [illegible] and always remember and those playing music, suggest a [illegible] attitude to pay respects.

Mr. Griffith is the young man in the [illegible] who set out a few years ago to picture the [illegible] from playing with Passaic [illegible] [illegible] [illegible]

GRIFFITH'S 'AMERICA' MOST EXTRAORDINARY

Depiction of the Travails of Revolutionary Days Vividly Brought to Screen

WONDERFUL PORTRAYALS

Cast

Nathan Holden.....Neil Hamilton
Justice Montague....Erville Alderson
Nancy Montague....Carol Dempster
Charles Montague ..Charles E. Mack
Samuel Adams.....Lee Beggs
John Hancock.....John Dunton
King George III....Arthur Donaldson
William Pitt.....Charles Bennett
Thomas Jefferson.....Frank Walsh
Patrick Henry....Frank McGlynn, Jr.
George Washington....Arthur Dewey
Captain W. Butler..Lionel Barrymore
Sir A. Montague.....Sidney Deane
General Gage.....W. W. Jones
Chief of Senecas.....Harry Semalls
Paul Revere.....Harry O'Neill
John Parker.....H. Van Bousen
Chief of Mohawks.....Riley Hatch

To the American who has not opened a history book for a score of years, or who has attended no Independence Day orations, or who has become so engrossed in the business or workaday world as to have buried in the far back recesses of the memory the patriotic sayings and doings of Revolutionary Days, there comes as a long quaff of the freshest of waters David Wark Griffith's wonderful cinematographic production "America."

On last night at the Chestnut Street Opera House, on its first presentation in Philadelphia, was shown the moving picture of the United States of America through the travails of its beginning.

Carol Dempster, Charles Emmett Mack and Neil Hamilton, Erville Alderson and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacres, grand Virginia and New England estates, Indian war-painted warriors, butcheringes at the stake, devastating of fertile fields, guerrilla warfare, signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts Legislature, charging cavalry troops, tortures inconceivable in the mere imagination of the reader, vividly and patently—all these were brought on the screen.

That it revivifies a patriotism which sectarianism and social conflicts have assailed and brought nigh to nothing, this can be claimed by those who saw this most extraordinary of pictures.

After the last flicker the audience made no move to leave their seats and Mr. Griffith made a speech in which he outlined the purpose of the picture.

Mayor Kendrick, who was in a box during the entire performance, came to Mr. Griffith and the principals who appeared in a box on the stage side of the house some moments later. Kiss and embraces and exit that Berlin such as these might serve to bring back to the heart of Americans that should be the heart of America—a strong, virile patriotism.

CHESTNUT—"America."

The genius of D. W. Griffith has its flowering in his newest and most impressive production, "America," which, at the Chestnut Street Opera House, following a week of triumphant presentation, is attracting crowds to the capacity of that spacious theatre. Mr. Griffith felt inspired to put on the screen a romance of great appeal with a background that would indicate the splendid sacrifices of a devoted Americanism. The background for this story is the Revolutionary War, and in his customary big way he has given authentic representations to such stirring happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill; the experiences of Washington and his men in encampment at Valley Forge, the signing of the Declaration of Independence, the struggle of the patriots with British and Indians on the frontiers, and, finally, with the surrender of Cornwallis. Spectators who see the plunging steed of Paul Revere hastening to the farms for miles around are stirred to enthusiasm and the surge of feling is not unlike that at a race, with tremendous stakes upon the outcome.

"America" is manfestly a carefully prepared production. Each historic incident has been backed by authority and each setting is an accurate reproduction of the original. The battle scenes are as vivid as anything of the kind ever photographed, holding faithfully to the manner of warfare of the times. Guns are in many cases originals and the uniforms worn are exact duplicates of originals in every detail.

Griffith assembled a notable cast for this picture. Carol Dempster, one of the most appealing young players on the screen and a protegee of Griffith, is in the role of Nancy Montague. Neil Hamilton is seen as Nathan Holden, the valient American hero. Hamilton is one of the most attractive young men in motion pictures. Charles Emmett Mack, Lionel Barrymore, as the despicable Captain Walter Butler; Erville Alderson, Lee Boggs, John Dunton, Arthur Donladson, Frank McGlynn, Jr., Arthur Dewey, Frank Walsh, Louis Wolheim, Riley Hatch, Lucille La Verne and a host of others are in the cast. There are thousands of "extras," including a number of United States soldiers seen as soldiers in battle scenes. Griffith prepared his story from a tale by Robert W. Chambers. "America" is shown twice daily—at 2.30 and 8.20.

There is a special musical score containing many familiar melodies and played by a large orchestra. Of course, there will be all the essential effects that Griffith knows so well how to present.

CHESTNUT—"America."

If you have one drop of American blood in you or if it is of foreign origin and you love this wonderful country which you have adopted, do not fail to see this picture. It combines everything that appertains to America. It is American from start to finish and it is the best piece of directorship we have ever seen in a picture. In this historic grand city where the Declaration of Independence was signed, and where the spirit of 1776 still hovers, this film should break all records for attendance.

It is the bigness of "America" itself that is the most thrilling in a general sense, but one also gets a specific thrill that sets the blood tingling and the heart bounding. How often have our emotions been deeply stirred by the recitation of "Paul Revere's Ride?" See it done on the screen if you wish to be excited as you never have been before. Expectancy has been stretched to the very limit before the historic dash begins. From the Charlestown side you see the Old South Church across the bay in the distance. If you stopped to think a little you would know what would appear in the belfrey—one light or two. But you do not think: you await, eagerly. The signal comes and the rider mounts swiftly. Through the countryside he races to arouse the citizens with the call, "To arms, to arms!" You see two horsemen waiting to capture the messenger and you see him approach so close to them that you wish to shout a warning. What a thrill it is when he turns and, by good horsemanship, eludes them. Yes, it is thrilling and stirs one to the core.

"America" is not a picturization of the entire Revolutionary War, but it does give a visualization of some of the events leading up to it and of many of its historic battles and other occurrences. Through it all there runs an interesting fictional story with the characters standing side by side by real ones of history. There is a love romance, the parties of which are made to appear prominently in the stirring events that are familiar to readers of history. Among the incidents pictured are the battles of Lexington, Concord and Bunker Hill, Valley Forge, the raids of Brant, Walter Butler and Capt. Hare in the Mohawk valley and the meetings of colonial legislatures and British parliament, etc.

From a pictorial standpoint the production is equally as wonderful as from the historic and histrionic. Many of the scenes are beautiful vignettes and all are highly artistic.

Another remarkable feature is the physical resemblance of some of the actors to what we accept as likenesses of historical characters. This is especially true in the case of George Washington and George III. There are many capable actors in the cast but outstanding performances are given by Neil Hamilton and Carol Dempster, as the hero and heroine, Charles Emmet Mack, Lionel Barrymore and Louis Wolheim, as Walter Butler and Capt. Hare, and Erville Anderson.

W. H. V.

ד. וו. גריפיטס'ס
AMERICA
אין דאנערס וו. טשעסטנערס
CHESTNUT STREET
OPERA HOUSE

D. W. GRIFFITH'S
AMERICA
Chestnut St. Opera House
Best Seats $1 at All Hours.

מוזיקאלישע נאטיצען
מוזיק פעסטיוואל

Some New Productions of Screen and Stage

By HERMAN L. DIECK

IT must have been a labor of love—the creation of "America," that masterly screen presentation of D. W. Griffith. He is one of the most ardent of patriots and his love for all that typifies America—the freest and happiest of nations—was an inspiration resulting in the consummation of a masterpiece. For "America" is just that. There is in it a lesson for every man, woman or child who is apt to take too lightly the boon of freedom that has its foundation in the Constitution. That there will be better Americans as a result of seeing this testimonial to the founders of the United States there can be no doubt. "America" is a tribute to the self-sacrificing men and women who dared to resist the oppression of a foreign government and the lesson is in their fortitude— an unyielding devotion to a great cause.

Griffith is a poet. Some assert that he is a sentimentalist. But those who have seen his pictures are aware that beneath a seeming sentimentalism there is a strong dramatic sense. An ability to get to the heart of a subject is dominant. Griffith endows his screen puppets with tremendous significance. They are individuals and yet they have integral part in the evolving of a tale that shall expound a principle. To his aid he brings all the resources of the motion picture world. His photography is unexcelled; there are illuminate incidents that create an atmosphere and all along the story builds to a climax that is the more effective in that it is inevitable from his exposition. Romance and fact are wedded. "The Birth of A Nation" showed this and through it all there was a big theme—greater than were the individuals in their relation to each other in the story.

So it is in "America." He has as background for the tale of Robert W. Chambers, which is the connecting link for historic happenings, that most significant war of the western world—the American Revolution. It would have been a footless task to give to the screen merely a series of events showing the heroic men and women who were resisting injustice. Such a picture would have interest but the essential human element of great drama would have been lacking. Such a picture would not stir to the depths of emotion—the impersonal is never so potent as the personal. So he created a hero and heroine. Their relation as individuals to the great conflict and their affections in the reaction of tremendous events give appealing force to each big historic happening. One feels that he might have suffered as an individual if he had lived in those times of trial and his patriotism is put to the test in his rumination as to whether he would have been as steadfast in the cause of right. That very rumination is the thing that will assuredly make him a stuancher American for having seen the picture.

"America" makes evident a careful preparation of details of performance. Meticulous care must have been exercised in the reproduction of the scenes to represent Lexington and Concord in the days of the Revolution. They are all so real—those battles of the minutemen and of the red-coats. The battle of Bunker Hill! It is the most vividly stirring presentation imaginable. One sees the determined colonists awaiting with hard set jaws and with muskets prepared to meet an onslaught while the British come in close formation up the hill. Then the actual fighting; when the resisting Americans see "the whites of their eyes." Paul Revere, an inspiration to every school child, is seen on his midnight ride. His champing steed is not to be checked by watchful mounted men of King George. Each flash of Revere and of his ride is astir with life. Nothing can stop that steed until he is drawn up with a flourish on some farmer's porch, while the alarmed family comes eagerly and excitedly to the door. There goes Paul, off again—with a bound clearing a stone wall, magnificently sailing over a rail fence, or, with mighty leap, setting at naught a widening stream. That ride alone would "make" an ordinary picture.

Better Americans will result from seeing the Valley Forge incidents of the production. There is not too much of this but one obtains a clear idea of the sufferings of that unflinching body of men in winter quarters with General Washington. They are in rags and tatters, with boots worn to holes and with snow and cold as the portion of the martyrs. Griffith did not exaggerate these sufferings. They are matters of record, as for instance of one of the officers whose only garment was a sack that showed bare arms protruding. At Valley Forge food was scarce, for the Congress meeting at Reading had not arranged to send provender to the sufferers and the men were dependent upon the countryside for sustenance.

The signing of the Declaration of Independence is but an incident of the story as it is revealed, but, of course, Griffith with his usual artistry has made that flash impressive. The second part of the picture is devoted largely to happenings in the North country, along the frontier, where the British, aided by the Indians, committed harrowing deeds. One of the characters is the notorious Captain Butler who is seen as the arch-villain of the story. That role is taken by Lionel Barrymore, who seems equally at home on stage and screen.

A protege of Griffith is in the leading feminine role. As a matter of fact, there is but one other feminine role in the story and that is of minor import. Carol Dempster has had splendid training for the screen, as she demonstrates in the finesse of her enactment. She is at times a pathetic creature in the bewilderment of her dread experiences, but, of course, it all comes out right in the end and, though she has lost father and mother, she has solace in the prospect of union with the man she loves. That role is played by Neil Hamilton. He is not familiar to many picture "fans," but he is assuredly of the type called "comer." He is manly and an ideal lover—at least that is what the girls assert. Charles Emmett Mack, as the brother of the girl, shows splendid qualities of histrionism. He, too, is likely to go far in attainment on the screen. Each historic character—George Washington, King George III, Thomas Jefferson, William Pitt, Samuel Adams, John Hancock—is admirably presented and there are other characters portrayed with skill by players who benefitted by the Griffith direction. No wonder, with such an array and with such masterly handling of individuals and of crowds that "America" has gone to the hearts of the people. It is an appeal to patriotism but not through clap-trap. It makes one glad that he has such an ancestry for his nation and he will be the more willing to sacrifice to the end that this nation may endure.

* * *

Lionel Barrymore, seen on the screen in "America," is here "in person" as the advertisements say. He is in "Laugh, Clown, Laugh!" which is an adaptation by David Belasco and Tom Cushing of an Italian play. It is a simple but affecting story that is told. A clown who for years has befriended a child left an orphan by a fatal accident of her tight-rope walking father, has grown to lovely womanhood. The clown loves her, but he does not realize his emotional state. Thus, in his disturbed condition, he often weeps—unable to ascribe the cause. A younger man—a beau who has many female conquests—likewise in nervous state, frequently laughs without seeming reason. A psychiatrist discovers the nature of each ailment—the love complex. Each patient becomes a suitor for Simonetta, that girl who has grown to be so beautiful and lovely. Clown and rounder come in conflict. The clown would give his life to bring happiness for Simonetta. So there must be no trifling. He confronts the rounder in the despair of forlorn hope calling him a name whose very daring stuns the audience, and then, totally crushed, permits the taking from him of the girl who is the very life of his soul. In the final act there is that further putting aside of the past and the clown at night hurries away from his past. At least that is the ending of the play for this city. Report has it that in New York there was an ending of the story in the suicide of the despairing buffoon. More impressive undoubtedly would that ending be, but perhaps not "what the public wants."

"Laugh, Clown, Laugh!" is of value for its opportunities for effective and affecting acting. Barrymore has achieved a notable bit of histrionism as the clown. The poignant grief of the man, his inherent goodness and his great nobility, show forth in the superb presentation by the star. However, the play is slight in story and Belasco and his fellow adapter were hard put to extend the action into three sufficiently interesting acts. Ian Keith, as the successful suitor, is the antithesis of the clown and the contrast in the outlook of the two men and in their characteristics is marked. As stage creation the roles are memorable and each is well played. Irene Fenwick is seen as Simonetta. The part is not exacting and Miss Fenwick plays it satisfactorily.

* * *

"The Highwayman" is not at all about a "road agent" or even a city bandit. It deals with a self-sufficient chap who manages to outwit some landowners of Hungary and to carry off the bethrothed of an elderly but domineering count. His "slickness" is what makes the young fellow a "highwayman." Joseph Schildkraut has that role and he fits well into it. It is not as interesting as was his part in "Liliom," but then it would not be easy to find so congenial a role just by having the desire to find it. Lajos Biro, who is the original author of the play, was assisted in adaptation by Gladys Unger. The result is not wholly perfection. "Light comedy" becomes heavy in the process and it is not agreeable to see a hero who is such an unscionable scoundrel. However, that is just a ruse, for in the final accounting, the hero, in good old-fashioned way, declares that he is all sorts of a good fellow—not a gambler at all; that he has been "working" the brother of the count in order to get back 500,000 (nobody mentions what kind or denomination the money is), and that all along he has been a hard-working student of law. Well, if was all right for him to say all those things, but his actions seemed to belie his assertions. No wonder he was dubbed "highwayman."

"L'entusiasmo del Pubblico raggiunse il delirio"
— Eve. Bulletin.
D. W. GRIFFITH
presents
AMERICA
Story by ROBERT W. CHAMBERS
CHESTNUT ST. OPERA HOUSE
Eve. 8.20 — Mat. 2.20

"America," the new D. W. Griffith film, a remarkable visualization of many events in early American history, with some thrilling battle scenes, is in its second week at the Chestnut Street Opera House, and at the Aldine is portraying the impressive story of Biblical and modern times, "The Ten Commandments." Both of these notable screen productions are shown afternoon and evening.

"The most stirring films ever produced. . . . Makes screen history."
— Public Ledger
D. W. GRIFFITH'S
AMERICA
Chestnut St. Opera House
Best Seats $1 at All Hours

CHESTNUT

Griffith's Impressive Film 'America' Enters on Second Week

It remained for D. W. Griffith to recreate with absolute conviction and moving eloquence on the screen the birth of American liberty and the early days of our life as a nation. Consequently, his impressive production, "America," which yesterday opened upon its second week at the Chestnut Street Opera House, [illegible] and unquestionably [illegible] among screen offerings in general, but even beside Mr. Griffith's own previous notable achievements [illegible] has the [illegible] [illegible] of tremendous imperial [illegible] and inspiring [illegible] [illegible] of [illegible] the birth of a nation, [illegible] [illegible] of Paul Revere, the [illegible] [illegible] of Lexington and Concord, the [illegible] [illegible] of Valley Forge, the [illegible] [illegible] of Washington, the [illegible] [illegible] of Jefferson, the [illegible] [illegible] of Hancock, the [illegible] [illegible] of Adams, the [illegible] [illegible] of Pitt, the [illegible] [illegible] of Lionel Barrymore, the [illegible] [illegible] of Carol Dempster, the [illegible] [illegible] of Neil Hamilton, the [illegible] [illegible] of Charles Emmett Mack, the [illegible] [illegible] of Ian Keith, the [illegible] [illegible] of Joseph Schildkraut, the [illegible] [illegible] of Irene Fenwick

Griffith Film Wins Success

"America," at Chestnut St. Opera House, Shows Stirring Historical Events.

The genius of D. W. Griffith has its flowering in his newest and most impressive production, "America," which, at the Chestnut Street Opera House, following a week of triumphant presentation, is attracting crowds to the capacity of that spacious theatre. Griffith felt inspired to put on the screen a romance of great appeal with a background that would indicate the splendid sacrifice of devoted Americanism. The background for this story is the Revolutionary war, and in his customary big way he has given authentic representation to such stirring happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill; the experiences of Washington and his men in encampment at Valley Forge, the signing of the Declaration of Independence, the struggle of the patriots with British and Indians on frontiers, and, finally with the surrender of Cornwallis. Spectators who see the plunging steed of Paul Revere hastening to the farms for miles around are stirred to enthusiasm, and the surge of feeling is not unlike that at a race, with tremendous stakes upon the outcome.

"America" is manifestly a carefully prepared production. Each historic incident has been backed by authority, and each setting is an accurate reproduction of the original. The battle scenes are as vivid as anything of the kind ever photographed, holding to the manner of warfare of the times. Guns are in many cases said to be originals, and the uniforms worn are duplicates of originals in every detail.

Carol Dempster, one of the most appealing young players on the screen, and protegee of Griffith, is in the role of Nancy Montague. Neil Hamilton is seen as Nathan Holden, the valiant American spy. Charles Emmett Mack, Lionel Barrymore, as the despicable Captain Walter Butler; Erville Alderson, Lee Beggs, John Dunton, Arthur Donaldson, Frank McGlynn, Jr., Arthur Dewey, Frank Walsh, Louis Wolheim, Riley Hatch, Lucille La Verne and a host of others are in the cast. There are thousands of "extras," including a number of United States soldiers seen in battle scenes. Griffith prepared his story from a tale by Robert W. Chambers. There is a special musical score containing many familiar melodies and played by a large orchestra.

Love
Thrills
Romance
Laughter
Tears

Paul Revere's Ride

D. W. GRIFFITH'S
"AMERICA"

STORY BY ROBERT W. CHAMBERS

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*****

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TREMBLE at the ruthless villainies which the martyrs of Wyoming Valley, Pa., faced unflinchingly.

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AMUSEMENTS | AMUSEMENTS. | AMUSEMENTS

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AT THE THEATRES

"AMERICA"

The genius of D. W. Griffith has its flowering in his newest and most impressive production, "America," which at the Chestnut Street Opera House, following a week of triumphal presentation, is attracting crowds to the capacity of that spacious theatre. Mr. Griffith felt inspired to put on the screen a romance of great appeal with a background that would indicate the splendid sacrifice of a devoted Americanism. The background for this story is the Revolutionary War, and in his customary big way he has given authentic representation to such stirring happenings as the Ride of Paul Revere, the Battles of Lexington, Concord, Bunker Hill; the experiences of Washington and his men in encampment at Valley Forge, the signing of the Declaration of Independence, the struggle of the patriots with British and Indians on frontiers, and, finally, with the surrender of Cornwallis, Spectators who see the plunging steed of Paul Revere hastening to the farms for miles around are stirred to enthusiasm and the surge of feeling is not unlike that at a race, with tremendous stakes upon the outcome.

"America" is manifestly a carefully prepared production. Each historic incident has been backed by authority and each setting is an accurate reproduction of the original. The battle scenes are as vivid as anything of the kind ever photographed, adding vividness to the memory of warfare of the times. Guns are in many cases original and the uniforms worn are exact duplicates of originals in every detail.

Griffith assembled a notable cast for this picture. Carol Dempster, one of the most appealing young players on the screen, and a protege of Griffith, is in the role of Nancy Montague. Neil Hamilton is seen as Nathan Holden, the valiant American hero. Hamilton is one of the most attractive young men in motion pictures. Charles Emmett Mack, Lionel Barrymore, as the despicable Captain Walter Butler; Erville Alderson, Lee Beggs, John Dunton, Arthur Donaldson, Frank McGlynn, Jr., Arthur Dewey, Frank Walsh, Louis Wolheim, Riley Hatch, Lucille La Verne and a host of others are in the cast. There are thousands of "extras," including a number of United States soldiers, seen as soldiers in battle scenes. Griffith prepared his story from a tale by Robert W. Chambers. "America" is shown twice daily —at 2.20 and 8.20. There is a special musical score containing many familiar melodies and played by a large orchestra. Of course there will be all the essential effects that Griffith knows so well how to present.

Carroll Dempster in D. W. Griffith's "America," at the Chestnut Street Opera House

GRIFFITH'S "AMERICA" REMAINS AT OPERA HOUSE

Continued Success of "The Ten Commandments"—Other Offerings.

D. W. Griffith's superb production of a story of the Revolutionary war, "America," at the Chestnut Street Opera House, is enthralling crowds. The picture has the merit of realism and with a suggestion of actuality and authenticity. The ride of Paul Revere is one of the most exciting presentations imaginable and there are battles in which the patriots of America fight valiantly for liberty. Carol Dempster, Neil Hamilton, Charles Emmett Mack, Lionel Barrymore and a host of others are in this notable production.

"The Ten Commandments" remains at the Aldine, and the stunning nature of the production is recognized by every beholder. The first part is devoted to Scriptural events—with the commandments set forth by Moses. Later there is application of the story to a vivid presentation of a tale of today. Some of the best equipped players in screendom are seen in the leading roles and there is a wealth of pageantry and of the spectacular in the production.

"Flaming Youth" is a hit at the Stanton. The third week of the engagement there began yesterday. Indulgence of children in harmful diversions is inspiration for the story, which is vividly and well presented. Colleen Moore, Milton Sills, Elliott Dexter, Myrtle Stedman and others are in the cast.

To the Palace Theatre yesterday came "The Humming Bird," with Gloria Swanson, in which that sartorial star has become more an actress than ever, deigning to appear in the habiliments of the Apache of Paris and presenting with realism a tale that is filled with excitement. She is well supported by the cast. At the Benn Theatre Mary Pickford was seen in "Rosita," in which the star appears as a grown-up young woman. The Logan had Glenn Hunter in "West of the Water Tower," which was one of the most popular books of last year. At the Colonia in Germantown the feature picture the was shown yesterday and that will continue for the first half of the week is "Big Brother," with Tom Moore in the leading role. The Imperial offered "Anna Christie," made from the Eugene O'Neill play of the same name. At the Great Northern was seen "Name the Man," which is taken from a Hall Caine novel and which is made one of the most absorbingly interesting of the season's photoplays.

PHOTOPLAYS CONTINUING HERE

"The Ten Commandments" continues to win favor at the Aldine, where it promises to remain for many weeks to come. Those who have not seen this magnificent spectacle based on Biblical history should not fail to attend, inasmuch as its magnitude and impressiveness are unusual and beautiful.

"Flaming Youth," a picture which expresses the wild abandon of the youth of our land, is still drawing crowds to the Stanton, where it began the final week of its showing yesterday. Colleen Moore, Milton Sills, Elliott Dexter and Myrtle Stedman are among the leading players in the cast.

D. W. Griffith's stirring and patriotic contribution to the films, entitled "America," began its second week at the Chestnut Street Opera House yesterday and again roused the audiences to a high pitch of enthusiasm. With the Revolutionary War and a pleasing romance combined, it is a picture which will provoke favorable comment. Paul Revere's Ride is one of the exciting incidents of the production.

CHESTNUT—"America."

The second week of this screen wonder was ushered in yesterday with crowds that filled every seat in the house. The genius of D. W. Griffith has its flowering in his newest and most impressive production, "America." Mr. Griffith felt inspired to put on the screen a romance of great appeal with a back ground that would indicate the splendid sacrifice of a devoted Americanism. The background for this story is the Revolutionary War and in his customary big way he has given authentic representation to such stirring happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill; the experience of Washington and his men in encampment at Valley Forge; the signing of the Declaration of Independence; the struggle of the patriots with British and Indians on frontiers, and, finally, with the surrender of Cornwallis. Spectators who see the plunging steed of Paul Revere hastening to the farms for miles around are stirred to enthusiasm and the surge of feeling is not unlike that at a race, with tremendous stakes upon the outcome.

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Shows That Remain

FORREST — "The Music Box Revue." Charlotte Greenwood and Bobby Clark are worth twice the price of Admission.

BROAD — "Laugh, Clown, Laugh." Lionel Barrymore in one of the best-acted plays of the season.

LYRIC — "Sally, Irene and Mary." Nice, clean evening's entertainment.

GARRICK — "The Rise of Rosie O'Reilly." Songs, dances and funny sayings.

ADELPHI — "The Highwayman." Joseph Schildkraut appearing as a very good-looking bad man.

WALNUT — "Chains." Not as powerful a play as the title might imply, but the acting is excellent.

CHESTNUT — "America" (film). Paul Revere and other old favorites of the screen.

Continuing Shows

BROAD — "Laugh, Clown, Laugh." David Belasco and Lionel Barrymore join hands to make this a fine production.

FORREST — "The Music Box Revue." Bobby Clark runs away with the show.

GARRICK — "The Rise of Rosie O'Reilly." A George M. Cohan show at its best.

WALNUT — "Chains." Don't miss Robin Hanagan.

LYRIC — "Sally, Irene and Mary." Eddie Dowling and his little playmates continue to amuse.

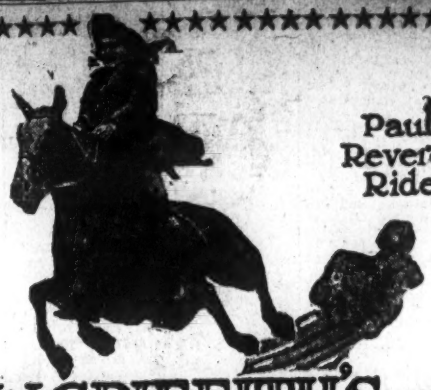
ADELPHI — "The Highwayman." Another play from the Hungarian, with Joseph Schildkraut in the title role.

CHESTNUT — "America" (film). Events during the Revolutionary War vividly presented to the "old master," D. W. Griffith.

Museum—Lew Seymour

D. W. GRIFFITH'S
AMERICA
Chestnut St. Opera House
Best Seats $1 at All Hours

Love
Thrills
Romance
Laughter
Tears



Paul
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Ride

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Now that he has scored another tremendous success with "America," his greatest film production, which at present is on view here at the Chestnut Street Opera House, D. W. Griffith is looking for something else worth doing and the likelihood is that he will soon be wending his way Italy-ward. Mr. Griffith has been invited by a syndicate of Italian bankers to visit Rome and make a series of pictures, this being the first time, it is said, that an American artist has been officially invited by another nation to re-establish an art activity. It seems that Mr. Griffith is wanted in Rome because it is believed that he will "do much to restore the picture-making industry in Italy to its full health and prosperity." In this country the picture industry needs better and more logical pictures and fewer of the sort in which so-called "stars" are conspicuously paraded. Rare indeed are pictures like "America" or "The Ten Commandments," that remarkable visualization of biblical and modern times, now on view at the Aldine Theatre. Along with these, though more in the way of romantic fantasy, might be mentioned the new Douglas Fairbanks production, "The Thief of Bagdad," said to be one of the most elaborate and most beautiful presentations ever filmed which is receiving all sorts of praise in New York, and which is to be seen here at the Forrest, for what promises to be an extended stay, beginning April 28.

מעיר ד. גריפיטס קענריק

CHESTNUT ST. OPERA HOUSE

Mayor W. Freeland Kendrick

Speaking to the audience last Monday evening at the opening performance declared:

"* * * Mr. Griffith has given us a masterpiece in 'America.'"

"* * * We appreciate especially this story in this greatest of American cities."

" * * * I hope that the entire country will see this wonderful picture."

"* * * America spells better Americans and that spells a better world."

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Twice Daily at 2.20 and 8.20

Prices Every Matinee, 50c to $1.00
Every Night, 50c to $1.50 } NO HIGHER

D. W. GRIFFITH'S

AMERICA

THE GREATEST ROMANCE EVER SCREENED—
THE MIGHTIEST DRAMA EVER FILMED

Story by Robert W. Chambers

Gossip of "T

"AMERICA" GOES BIG IN PHILADELPHIA

D. W. Griffith and Stars Attending Opening Given Ovation by Public and City Officials.

STAR THEATRE IN EASTON A HIT

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, April 5.

Probably no picture given premier presentation here in recent years opened under such auspicious circumstances as that of D. W. Griffith's latest, "America," at the Chestnut Street Opera House on Monday evening. In the audience were high city officials, officers of the various historical societies, educators and numerous others of prominence in the social and business life of the city. Griffith was on hand for the gala opening and brought with him, besides his executive force, two stars who gained prominence in the making of "America." They were Carol Dempster and Charles Emmett Mack, who occupied a box opposite to one occupied by Mayor Kendrick with his wife and party. When the audience was apprised of the fact that Miss Dempster and Mack were sitting in a box above them the stars were compelled to make numerous bows before the deafening applause was subdued. Griffith made a short speech and then called on Mayor Kendrick for a few words. The Mayor could hardly have been more laudatory, for in describing the picture which he had just seen he said it spelled greater Americanism and that in turn spelled a better world. Mrs. Albert L. [illegible]tley, wife of the general manager, and Mrs. Mack accompanied the party here and occupied the box with Miss Dempster.

List Seven New Attractions.

Seven new attractions are scheduled for first showing here next week and they offer a variety of entertainment. Norma Talmadge in "The Song of Love" comes to the Stanley Theatre and will be presented with an interesting and compelling bill. The symphony orchestra will play the overture of "The Califf of Bagdad." The sensational feature will be the "Mah Jong Festival," arranged by Paul Howard and danced by him with his partner, La Teresetta. This is timely because of the first showing of the new film, "The Mysteries of Mah Jong," produced by Norman Jefferies. "Heathen Blood," a Fox production, which comes to the Fox, will be presented with a dramatic surrounding bill. The Arcadia will have "The Great White Way," the Vitagraph, "Heathen Wives," the Keystone, "Let No Man Put Asunder," the Capitol, "Upon the Heights," and the Regent, "The Lullaby."

"AMERICA"

David Wark Griffith's Greatest Picture Fills Chestnut St. Opera House

On last night at the Chestnut Street Opera House, the first night of its second week's presentation in Philadelphia, was shown the moving picture of the United States of America through the travails of its borning.

Carol Dempster, Charles Emmett Mack and Neil Hamilton, Erville Alderson and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacres, grand Virginia and New England estates, Indian war-painted warriors, butcherings at the stake, devastating of fertile fields, guerrilla warfare, Signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts Legislature, charging cavalry troops, tortures inconceivable in the mere imagination of the reader, royalty's panoply—all these were brought on the screen.

The rest of the important members of the cast are: Lee Beggs, John Dunton, Arthur Donaldson, Charles Bennett, Frank Walsh, Frank McGlynn, Jr., Arthur Dewey, Sidney Deane, W. W. Jones, Harry Semalle, Harry O'Neill, H. Van Bousan and Riley Hatch.

One of the most exciting series of episodes in the stirring motion picture production is that of the ride of Paul Revere, immortalized by Henry Wadsworth Longfellow in the poem known to every school boy or girl.

"Painters have presented the Paul Revere horse as a white steed," says Mr. Griffith. "However, it was expediency rather than historic accuracy that was the reason for the selection of white as the horse's color. White seems such a logical and easy contrast for a night scene with Revere on his faithful steed.

"It was on the night of April 18, 1775. Deacon Larkin, of Charlestown, owned two horses. One was a vast bay and the other a dark roan. We do not know which of the two horses was selected but it was one of them, for that is known. Truth, time has it that the horse took from the effects of the ride."

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Romance
Laughter
Tears

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EVENINGS, 50c to $1.50. MATINEES, 50c to $1.00 PLUS TAX

BY ARRANGEMENT WITH MESSRS. SHUBERT, THIS PRODUCTION WILL NOT BE SHOWN IN ANY OTHER THEATRE THIS SEASON.

Now that he has scored another tremendous success with "America," his greatest film production, which at present is on view here at the Chestnut Street Opera House, D. W. Griffith is looking for something else worth doing and the likelihood is that he will soon be wending his way Italy-ward. Mr. Griffith has been invited by a syndicate of Italian bankers to visit Rome and make a series of pictures, this being the first time, it is said, that an American artist has been officially invited by another nation to re-establish an art activity. It seems that Mr. Griffith is wanted in Rome because it is believed that he will "do much to restore the picture-making industry in Italy to its full health and prosperity." In this country the picture industry needs better and more logical pictures and fewer of the sort in which so-called "stars" are conspicuously paraded. Rare indeed are pictures like "America" or "The Ten Commandments," that remarkable visualization of biblical and modern times, now on view at the Aldine Theatre. Along with these, though more in the way of romantic fantasy, might be mentioned the new Douglas Fairbanks production, "The Thief of Bagdad," said to be one of the most elaborate and most beautiful presentations ever filmed which is receiving all sorts of praise in New York, and which is to be seen here at the Forrest, for what promises to be an extended stay, beginning April 28.

מעיר ה. פיילאנד מעגריק

רעדעניג צום פובליקום לעצטן מאנטאג איבער די ריי
ערצעילונגס פארשעלונג דאס ערקלערט:

"* * * מיר, נייפיזאה האבן געמיינט א פיינטערשטן
אין אמעריקע.

"* * * מיר אנערקענען מעגיל דיין געזיכטס אין
דיין גרעסטן אין די אמעריקאנער שטעטס.

"* * * איך האב דאס די זאכען לאנג ווען דיינע
ווארטערקארט פיקטשיר.

"* * * אמעריקע נים אריים בעצייט אמעריקאנער אין
נים איך אריים א בעסערע וועלט.

CHESTNUT ST. OPERA HOUSE

Mayor W. Freeland Kendrick

Speaking to the audience last Monday evening at the opening performance declared:

"* * * Mr. Griffith has given us a masterpiece in 'America.'"

"* * * We appreciate especially this story in this greatest of American cities."

" * * * I hope that the entire country will see this wonderful picture."

"* * * America spells better Americans and that spells a better world."

CHESTNUT STREET OPERA HOUSE

Twice Daily at 2:20 and 8:20

Prices Every Matinee, 50c to $1.00
Every Night, 50c to $1.50 } NO HIGHER

D. W. GRIFFITH'S

AMERICA

THE GREATEST ROMANCE EVER SCREENED—
THE MIGHTIEST DRAMA EVER FILMED

Story by Robert W. Chambers.

Gossip of T

"AMERICA" GOES BIG IN PHILADELPHIA

D. W. Griffith and Stars Attending Opening Given Ovation by Public and City Officials.

STAR THEATRE IN EASTON A HIT

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, April 5.

Probably no picture given premier presentation here in recent years opened under such auspicious circumstances as that of D. W. Griffith's latest, "America," at the Chestnut Street Opera House on Monday evening. In the audience were high city officials, officers of the various historical societies, educators and numerous others of prominence in the social and business life of the city. Griffith was on hand for the gala opening and brought with him, besides his executive force, two stars who gained prominence in the making of "America." They were Carol Dempster and Charles Emmett Mack, who occupied a box opposite to one occupied by Mayor Kendrick with his wife and party. When the audience was apprised of the fact that Miss Dempster and Mack were sitting in a box above them the stars were compelled to make numerous bows before the deafening applause was subdued. Griffith made a short speech and then called on Mayor Kendrick for a few words. The Mayor could hardly have been more laudatory, for in describing the picture which he had just seen he said it spelled greater Americanism and that in turn spelled a better world. Mrs. Albert L. Grey, wife of the general manager, and Mrs. Mack accompanied the party here and occupied the box with Miss Dempster.

Eight Seven New Attractions.

Seven new attractions are scheduled for first showing here next week and they offer a variety of entertainment. Norma Talmadge in "The Song of Love" comes to the Stanley Theatre and will be presented with an interesting supporting bill. The symphony orchestra will play the overture of "The Gulf of Bagdad." The symphonic feature will be the "Mah Jong Foxtrot," arranged by Paul Ouagel and danced by him with his partner, La Tourette. This is merely hearing of the first showing of the new film, "The Mysteries of Mah Jong," produced by Norman Jeffries. "Northern Blood," a Fox production, which comes to the Fox, will be presented with a diversified surrounding bill. The Crandall will have "The Great White Way," the Victoria, "Broken Wires," the Keystone, "Let Not Man Put Asunder," the Capitol, "Tiger Rose," the Regent, "The Lullaby."

"AMERICA"

David Wark Griffith's Greatest Picture Fills Chestnut St. Opera House

On last night at the Chestnut Street Opera House, the first night of its second week's presentation in Philadelphia, was shown the moving picture of the United States of America through the travails of its borning.

Carol Dempster, Charles Emmett Mack and Neil Hamilton, Erville Alderson and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacres, grand Virginia and New England estates, Indian war-painted warriors, butcherings at the stake, devastating of fertile fields, guerrilla warfare, Signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts Legislature, charging cavalry troops, tortures inconceivable in the mere imagination of the reader, royalty's panoply—all these were brought on the screen.

The rest of the important members of the cast are: Lee Beggs, John Dunton, Arthur Donaldson, Charles Bennett, Frank Walsh, Frank McGlynn, Jr., Arthur Dewey, Sidney Deane, W. W. Jones, Harry Semalls, Harry O'Neill, H. Van Bousan and Riley Hatch.

One of the most exciting series of episodes in the stirring motion picture production is that of the ride of Paul Revere, immortalized by Henry Wadsworth Longfellow in the poem known to every school boy or girl.

"Painters have presented the Paul Revere horse as a white steed," says Mr. Griffith. "However, it was a sorrel or rather than historic proof that was the reason for the selection of white as the horse's color. White seems such a logical and easy contrast for a night scene with Revere on his faithful steed.

"It was on the night of April 18, 1775. Deacon Larkin, of Charlestown, owned two horses, one was a great one and the other a very poor one. We do not know which of the two horses was selected but it was one of them, for that is known. Truth is that the horse and man the idiom of the 1920."

AMERICA

La prima presentazione in questa città, lunedì sera 31 marzo, al Chestnut St. Opera House, della nuova e altamente lodata produzione cinematografica, "AMERICA" di D. W. Griffith, ha ottenuto un successo straordinario per la presenza di molti notabili della città. Fra i presenti si notavano molti educatori, che seguirono col massimo interesse lo svolgersi di questo romanzo dell'epoca della Rivoluzione, ed inoltre intervennero discendenti di uomini e donne, i cui antenati Americani rimontano ai tempi della guerra d'Indipendenza.

Griffith personalmente assisteva alla "prima" e con lui una comitiva di notabili fra i quali Carlo Demster, il giovane artista pieno di talento che sostiene uno dei ruoli principali nella produzione; Neil Hamilton ch' èil principale attore, e Charles Emmet Mack, un altro membro dei personaggi e che ognuno ben ricorda per la sua abilità artistica nella film di Griffith: "Dream Street". A. L. Grey, Presidente della Corporazione Griffith era anche fra i presenti per assistere alla primière di questa meravigliosa opera d'arte. (303—9)

Leading Players

SCENE IN "AMERICA"
CHESTNUT ST
OPERA HOUSE

THE NORTH AMERICAN, PHILADELPHIA

Photoplay

"HISTORICALLY CORRECT, SENSUALLY MAGNIFICENT, replete with thrilling action.
D. W. GRIFFITH'S
AMERICA
Chestnut St. Opera House
Box Seats $1 at All Hats.

D. W. Griffith's "AMERICA" Now at Chestnut.

Hamilton's Film Career Is Notable

Young Leading Man in "America" Is Now in Demand—He Has No Exaltation of Pride.

THOSE who have seen "America," the D. W. Griffith picture at the Chestnut Street Opera House, and who are given to prognostication, predict with every confidence that Neil Hamilton, the up-standing young chap who has the heroic role of Nathan Holden, will some day rival in popularity the handsome Rudolph Valentino. Hamilton has a splendid athletic figure, but still more important, he has that suggestion of manliness so appealing to men and women alike. His work in "America" indicates a fine histrionism and his abilities have already been recognized by a number of producers of pictures who have sought to obtain his services. Indeed he is at present engaged in the leading role of a new picture for a well-known company, having been released temporarily by Griffith, in order that the work might be undertaken.

Hamilton is truly a Griffith "find." His first screen appearance was in "The White Rose," and he did so well in that picture that Griffith has watched the career of the young man and has done everything possible to make him a notable of the screen. His selection for the role of Nathan Holden was of the happiest, for it has made him now one of the much-sought leading men.

The birthplace of Hamilton is Lynn, Mass. He was intended for the church and for four years he studied theology. He gave up the pulpit as a career when he became convinced that it was not his calling. The stage beckoned. He had become a "movie fan," seeing all the pictures that were sent to Athol, where he was educated, and later haunting the picture houses at New Haven, Conn. Finally he decided to go to New York to try to get into picture work. "It was the first time I had ever been away from home," he said recently in a bit of reminiscence. "When we reached 125th street on the train, the great size of the city awed me so that I cried. I was still crying when, for the first time in my life, I reached Broadway. I was such a 'hick' that I went into a cigar store at the corner of Broadway and 42d street to ask where Broadway was.

"I had $25 to last me until I got a job, which I imagined would be the minute the world knew I was in New York. I went around to the studios day after day while my $25 dwindled lower and lower. I was broke, discouraged, and about ready to start walking back to New Haven when I was given a job as an extra at $5 per day—when I worked.

"That was a few years ago. Since then I have played in stock and been with a traveling show. I had almost forgotten my determination to become a star in pictures when came two bolts from the sky—one a request to call at the Griffith studio, and another to call at another studio. I went out to meet Mr. Griffith and he gave me the role of Nathan."

After the premiere of "America" in New York, Hamilton was warmly congratulated by many friends and acquaintances. Tears were glistening in his eyes. "It is wonderful," he said, and he meant every word of it as he added, "Isn't it great? Now I can have mother and dad take a nice long trip and enjoy themselves."

No wonder that Neil is liked by everyone.

OSCAR SHAW-ARCADIA

MARIA PRDVOS PALACE

Chestnut

AMUSEMENTS

Paul Revere!
Is this the hour?

"Borne of the night winds of the past,
Through all our history to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of his steed,
And the midnight message of Paul Revere."

Radicalism abroad! Scandals in high places at home!
Is this the hour of need?
Paul Revere takes that swift, thrilling ride in D. W. Griffith's "America."

CHESTNUT ST. OPERA HOUSE
Twice Daily—2:15 and 8:15
Nights, 50c to $1.00 Mats., Best Seats $1.00

Now that he has scored another tremendous success with "America," his greatest film production, which at present is on view here at the Chestnut Street Opera House, D. W. Griffith is looking for something else worth doing and the likelihood is that he will soon be wending his way Italy-ward. Mr. Griffith has been invited by a syndicate of Italian bankers to visit Rome and make a series of pictures, this being the first time, it is said, that an American artist has been officially invited by another nation to re-establish an art activity. It seems that Mr. Griffith is wanted in Rome because it is believed that he will "do much to restore the picture-making industry in Italy to its full health and prosperity." In this country the picture industry needs better and more logical pictures and fewer of the sort in which so-called "stars" are conspicuously paraded. Rare indeed are pictures like "America" or "The Ten Commandments," that remarkable visualization of Biblical and modern times, now on view at the Aldine Theatre. Along with these, though more in the way of romantic fantasy, might be mentioned the new Douglas Fairbanks production, "The Thief of Bagdad," said to be one of the most elaborate and most beautiful presentations ever filmed which is receiving all sorts of praise in New York, and which is to be seen here at the Forrest, for what promises to be an extended stay, beginning April

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גריפיטה'ס „אמעריקא" שוין די צווייטע וואך אין טשעסטנאט סט. אפערא הויז.

די בילד „אמעריקא", וועלכע ווערט שוין געוויזען די צווייטע וואך אין דעם טשעסטנאט סטריט אפערא הויז, מאר־נעהמט גיט בלויז אן אויסערגעוועהנלי־כען פלאץ אין די מואווינג פיקטשורס נאר וואס אנערקענט אלס די העכסטע דערגרייכונג אויף דעם געביט פון גריפיטה'ס פריהערדיגע בילדער.

די בילד עגטהאלט זעהר פיל שפא־נענדע און אינטערעסאנטע טאמענטען צוזאמענגעבונדען מיט היסטאריש פא־סירונגען, ווי, צום ביישפיעל, די געלאגע פון פאול רעוויר, דער קאמף ביי לעק־סינגטאן און פילע אנדערע.

דער צווייטער זיצ געשפאנט די נאר־צע צייט, ווייל דער צוזאמענשטעל און דער שפיעלען פון די אקטיארען אין אויי גוט אז מען פארגעסט אז עס איז א בילד נאר מען זיהט ווי מיטצושפילען. דער פערטאנאל, וועלכער באטיילגט זיך אין דער בילד זיינען כארל דעפסטער, נעיל האמילטאן, ליזאנעל באריטאר, עמעט מעק, ערזעל עגרערטאן, לי בעגס, און לואיס וואלהיים. (ארז.

CAMDEN DAILY COURIER, SATURDAY, APRIL 12, 1924

GREEN ATTRACTIONS
ADELPHIA Next Week

As usual, the box-office Easter Sunday will find several of the local theatres sold, those which will be there next week being the Broad, the Garrick and the Forrest. The note worthy bill on Monday evening apart from the vaudeville and picture houses, will be at the Walnut, where Martha Hallich is to be seen in a revival of "The Kreutzer Sonata." In which she appeared with great success several years ago. In the supporting cast are Edwin Maxwell, Maude Kimball, Frank Kemp, Lotta Rochelle, Florence Green, Ivy and several others. The continuing attractions will include the delightful Fanchon Royer entertainment, the Keith's Orpheum Circuit, with its dollar-a-week prices, the remarkable series of school performances, dances and recitals at the Academy, "The Hunchback of Notre Dame" in its second week at the Aldine, "The Thief of Bagdad" in its second week at the Forrest, "The Ten Commandments" in its second week at the Aldine, "The Covered Wagon" in its second week at the Stanley, "Peter Ibbetson" in its second week at the Garrick, "America" in its second week at the Chestnut Street Opera House, "Dante" in its second week at the Broad, "Lilac Time" in its second week at the Walnut, "Tarnish" in its second week at the Forrest, "Dancing Mothers" in its second week at the Lyceum, "Hell's Hinges" in its second week at the Arcadia, "Dante" in its second week at the Broadway, "Lilac Time" in its second week at the Capitol, "Tarnish" in its second week at the Regent, "Dancing Mothers" in its second week at the Rialto, "Hell's Hinges" in its second week at the Strand, "Dante" in its second week at the Victoria, "Lilac Time" in its second week at the Vine, "Tarnish" in its second week at the Wilson, "Dancing Mothers" in its second week at the Wissahickon, "Hell's Hinges" in its second week at the Yorkshire, "Dante" in its second week at the Zeta, "Lilac Time" in its second week at the Zeta, "Tarnish" in its second week at the Zeta, "Dancing Mothers" in its second week at the Zeta, "Hell's Hinges" in its second week at the Zeta

* * *

To the Dramatic Editor:

Dear Sir—I have read your interesting comment on the picture "America," and what you said regarding there being "far, far too many subtitles" strikes me as somewhat out of harmony with the rest of your criticism of the picture. I notice also in the evening edition of your paper the term "overabundance of subtitles."

It is my impression that the very large majority of those who have seen this picture, as well as the millions of Americans who will see it in the future, will not share your opinion in this respect. Unfortunately, the wonderful story of the American Revolution is not so thoroughly familiar to most of us as it was a generation ago.

There are many of foreign birth, for example, who are now good American citizens, to all intents and purposes, but whose time and efforts have chiefly been devoted to material things. I venture that but few of them know of the details which Mr. Griffith sets forth in his subtitles. Nevertheless, these people are thoroughly patriotic according to their lights and will undoubtedly regard it as a matter of patriotism no less than one of entertainment to see this new picture. The subtitles will help them get the drift.

Furthermore, in so far as the children have come under my observation—and I have two of them now in Philadelphia high schools—they certainly stand in need of all the instruction that can be provided for them in Revolutionary history. It seems that this phase of our national story has been and is being glossed over in the public schools, at least in this part of the country. Whether this is because of crowded conditions in the schools, which preclude taking sufficient time to properly study history; or whether it is part of the pro-British sentiment which has been one of the natural results of international developments since August, 1914—the fact remains that children of today are probably not well enough grounded in their country's early history to be able to follow the narrative as set forth in "America" without plenty of guide-posts.

Although I know nothing of the science of presenting big enterprises of this kind to the public, I should imagine that Mr. Griffith has had in mind a work of nation-wide appeal—something that will unfailingly get across to young as well as old and to the naturalized as well as the native-born American. If he has erred in the matter of his subtitles, as you suggest, it has been an error on the right side.

WILLIAM J. BARNETT.

"AMERICA"

Griffith's Great Picture Enthuses Crowds at the Opera House

D. W. Griffith's splendid new creation, "America," presenting a romance of the quality as written by the famous novelist, Robert W. Chambers, with a background of the Revolutionary War, is a big success at the Chestnut Street Opera House. The third week of the engagement will begin Monday afternoon and there is every indication of large attendance.

"America" has had the endorsement of students of American history and of educators. Children have been urged by their teachers to see its carefully prepared production, which, while presenting seemingly outstanding events of the Revolution, at the same time, supplies delightful entertainment. There is inspiration in the ability of the American heroes who are seen in moments of patriotism and there is for every one a lesson in courtesy, chivalry, sympathy, love in a period of hatred and of the great tolerance "America," without preaching, gives food for thought, inspiration to those who take the greater joy, heritage of freedom.

The picture is aided to the playing of orchestral score of inspiring music by a large orchestra. The whole presentation is under the personal supervision of D. W. Griffith. Performances are daily at 2:15 and 8:15.

PUBLIC LEDGER PICTORIAL SECTION

DAVID MARK GRIFFITH VISITS VALLEY FORGE. The noted film producer in the Memorial Chapel with the Rev. Herbert Burk, the rector, and J. L. E. Bell, historian

d' large attendance. [illegible] you see the picture.

AMUSEMENTS | **AMUSEMENTS**

Paul Revere!
Is this the hour?

"Borne of the night winds of the past,
Through all our history to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
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Presentations of H

Scene from "AMERICA" (film) CHESTNUT STREET OPERA HOUSE

Shows That Remain

WALNUT—"The Greater Speedy"—Bertha Kalich in a revival of a drama popular many years ago.

LYRIC—"Salt, Sense and Sharp"—still going strong.

CHESTNUT—"America" (film) D. W. Griffith receiving interest in American history.

D.W.GRIFFITH'S
"The most stirring film ever produced." —Makes screen history." —Public Ledger
AMERICA
CHESTNUT ST. OPERA HOUSE

GRIFFITH'S 'AMERICA' ENTERS THIRD WEEK

Scenes of Revolutionary War Are Reproduced With Remarkable Fidelity

D. W. Griffith's elaborate new screen production, "America," presenting a romance of fine quality as written by the famous novelist, Robert Chambers, with a background of the Revolutionary war, is a big success at the Chestnut Street Opera House. The third week of the engagement will begin tomorrow afternoon.

"America" has had the indorsement of students of American history and of educators. Children have been urged by their teachers to see this carefully prepared production, which, while presenting accurately outstanding events of the revolution, at the same time supplies delightful entertainment. There is inspiration in the nobility of the American heroes who are seen in individual acts of patriotism and there is for every one a lesson in sacrifice, particularly applicable today in a period of laxity and of too great indulgence. "America" without preaching, gives food for thought, especially to those who take for granted our heritage of freedom.

The greatest care was exercised to obtain accuracy, and Bunker Hill, Concord, Lexington, Valley Forge, Yorktown, the ride of Paul Revere, the signing of the declaration, the barbarities of the British and the Indians in northern New York, are some of the outstanding features of the production. United States infantrymen participated in the battle scenes, creating surprising realism. The romance of Nathan Holden, a soldier, and of Nancy Montague, an aristocrat of Virginia, is the love tale unfolded and on the screen appear as significant personalities, George Washington, King George III, John Hancock, Samuel Adams, William Pitt, Thomas Jefferson, Patrick Henry, Paul Revere, General Gage and others.

'TEN COMMANDMENTS'

We got the thrill that comes once in a life-time the other day when we took two kids to see Griffith's "America." For genuine enthusiasm commend us to the citizen in the making, who is proud of his country and doesn't give a darn who knows it. The idea is that the way to look at "America" is through the eyes of young America.

Music in Griffith Film

In the presentation of D. W. Griffith's new picture, "America," at the Chestnut Street Opera House, there is an important adjunct in the music played by the orchestra. Griffith is always most careful in the selection of music for any production with which he is associated and in this case he saw to it that there should be some appropriate melody for each incident, and, in a way, distinctive melodies for certain characters. The love motive, for instance, is that delectable "Drink to Me Only With Thine Eyes." It comes to the fore with considerable frequency, but as the picture deals with American heroes in the Revolutionary Wars, there are national anthems and a number of sectional melodies to augment interest. "Carry Me Back to Old Virginny" may seem a little out of place in a Revolutionary story, but Griffith explains that his selection of music was not chronological—that he thought first of all to find something appropriate in melody and then to fit that selection to the incident. The tunes of Revolutionary days would not be familiar for the most part, but one that has lived and that has found appropriate place in the musical score of "America" is "Yankee Doodle."

"Do you know that Mrs. Alan Hartwell Strong, of Philadelphia, owner of the 'home of "Yankee Dodle",' is intending to present that manorial estate to the Commonwealth of New York at the tercentenary of Albany this spring?" asked Mr. Griffith. "The place is called Fort Crailo and it antedates the Revolution by more than a century. As long ago as 1663 there was an old garrison house on the property and one of the foundation stones is of the year 1642. The Van Rensselaer family owned the property originally and Mrs. Strong is a direct descendant of the first owner. Her hope is to make the place a permanent historic museum.

"The story goes that it was at Fort Crailo that the young army surgeon, Shackberg, wrote the words of 'Yankee Doodle.' The tune goes back to the days of Cromwell and the words originally ridiculed that 'great Commoner.' Shackberg, a young Englishman of considerable reputation as a wit, was with General James Abercromble when Fort Crailo was staff headquarters preceding the battle of Ticonderoga. That was in 1758. The Shackberg verses ridiculed the Continentals. Twenty-five years later when Cornwallis surrendered at Yorktown, as shown in 'America,' the Shackberg words were sung to the old 'Yankee Doodle' tune.

"However, 'Yankee Doodle' is not completely identified as a tune with England. There are several foreign claimants. In the south of France at vintage time the melody is popular, and in Biscay the tune also is popular. A sword dance at San Sebastian requires the melody. Furthermore, in the time of Charles I there was a nursery rhyme sung to the tune."

N. V. A. Benefit Fund Week

'AMERICA' CONTINUES RUN AT CHESTNUT

Griffith Film Has Compelling Romance Against Background of Revolution

Seldom are entertainment and education as effectively and vividly combined as in "America," David Wark Griffith's splendid screen production, which is enjoying a successful run at the Chestnut. Against a historically accurate background of revolutionary days, Mr. Griffith has developed a moving story with a compelling romance, as taken from a Robert W. Chambers novel.

The notable cast includes Carol Dempster and Neil Hamilton in the featured romantic roles, while outstanding work is done by Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Arthur Dewey, Louis Wolheim and Riley Hatch.

Never to be forgotten by those who see them woven into this picture as integral parts of it are such episodes as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on the frontiersmen, the signing of the declaration of independence, Washington's winter in Valley Forge and the surrender of Cornwallis. All of these have their place, but are not permitted to swamp the romantic interest.

די אמעריקאַנער געשיכטע אויף אַ בילד.

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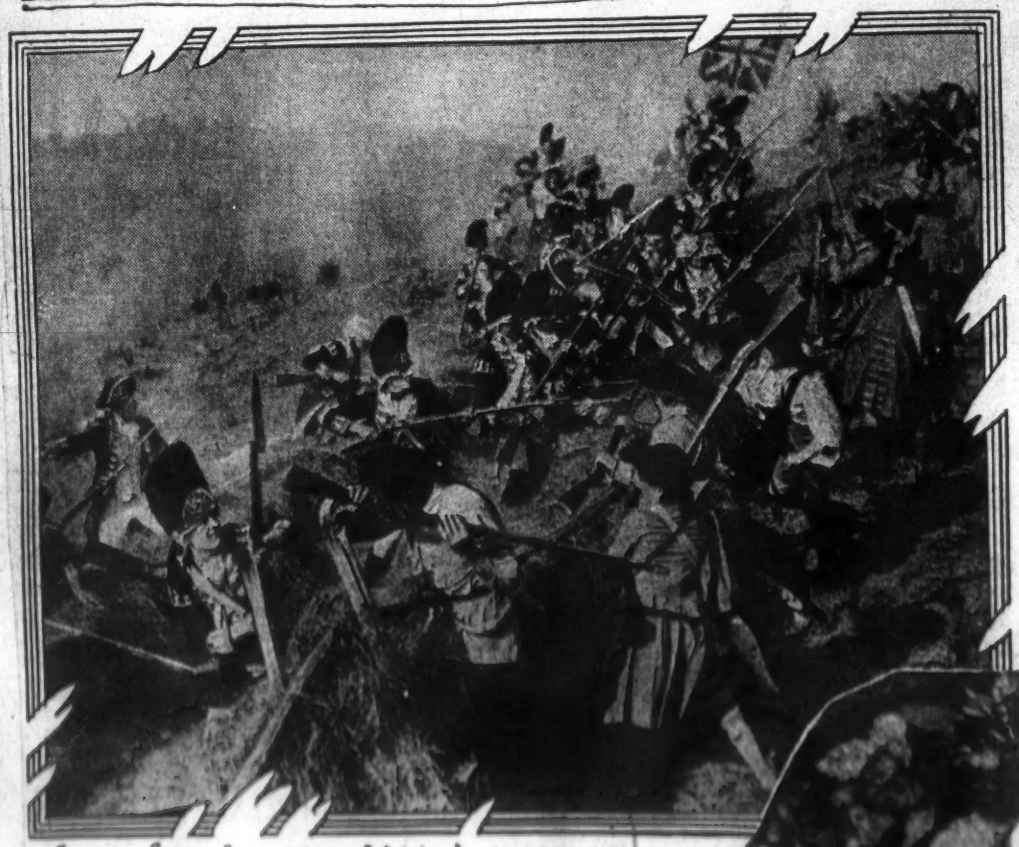
Career Predicted for Neil Hamilton

Presentations of N



Scene from "AMERICA" (film) CHESTNUT STREET OPERA HOUSE

Shows That Remain

WALNUT—The Greatest Sin, with Bertha Kalich in a revival of a drama popular years ago.

LYRIC—Sally, Irene and Mary, with same cast.

CHESTNUT—America, film of D. W. Griffith stirring lesson in American history.

D.W.GRIFFITH'S
"The most stirring film ever produced. Makes screen history."—Polly Edgar
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Presentations of N

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Shows That Remain

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Career Predicted for Neil Hamilton

"AMERICA" CONTINUES AS A FILM FAVORITE

"The Ten Commandments"—Pola Negri on the Stanton's Screen.

D. W. Griffith's absorbingly interesting production, "America," presenting a Robert W. Chambers story with revolutionary war background, yesterday began the fourth week of the engagement at the Chestnut Street Opera House. It is a masterpiece such as is distinctively Griffith and it is presented with all the accessories of orchestral music and "effects" that enhance a film of such character. Elaborate presentation of outstanding events of the Revolution are offered and there is a notable cast, including Carol Dempster, Neil Hamilton, Lionel Barrymore, Charles Emmett Mack and others.

"The Ten Commandments" at the Aldine Theatre is continuing to attract crowds. This production has a wealth of impressive detail, going back to Biblical days to show the revelation of the Commandments to Moses and then presenting a tale of modern times to show in what way there

to the production.

The Griffith epic, "America," with its historical scenes and incidents continues to afford deeply interesting and educational entertainment at the Chestnut Street Opera House. The revolutionary period has been cleverly interwoven with a pleasing romance in which Carol Dempster and Neil Hamilton are the principals.

D.W. GRIFFITH'S

"The most stirring film ever produced. . . . Makes screen history."—*Public Ledger.*

AMERICA

By ROBERT W. CHAMBERS

CHESTNUT ST. OPERA HOUSE

Twice Daily, 2.20 & 8.20

Prices, 50c, $1.00, $1.50

Best Seats $1 at All Mats.

MISS CAROL DEMPSTER, playing in D. W. Griffith's moving picture production "America."

מיסס קערול דעמפסטער, וועלכע שפּיעלט אין דער נייער פּראָדוקציע פון „אַמעריקאַ"

Continuing Shows

Lyric—"Sally, Irene and Mary"—wholly wholesome.

Chestnut—"America" (film)—history in celluloid.

Walnut—"The Kreutzer Sonata"—a 1906 model but still running.

and that's what Rollo Peters made him

CHESTNUT—"America."

"America," D. W. Griffith's new photoplay in which a romantic theme is combined with great activities of Revolutionary War days began another week in the Chestnut Street Opera House yesterday. This picture, undoubtedly the most valuable production Griffith has given to the public is one that should be seen by every person. Besides being an interesting and thrilling spectacle it is a stimulant to patriotism and a lesson in Americanism. From

the mere standpoint of amusement it ranks with any picture ever produced, besides which it has worth-while features that no other photoplay possesses. The ride of Paul Revere is something that never will be forgotten by those who see it.

For those who like stories there is one by Robert W. Chambers running through the stirring events that have a deeper significance, the leading roles being pleasingly played by Carol Dempster and Neil Hamilton. Others prominent in the cast are Lionel Barrymore, Louis Wolheim and Charles Emmett Mack.

"AMERICA"

Griffith's Great Picture Still Fills the Chestnut St. Opera House Nightly

On last night at the Chestnut Street Opera House, which started its fourth week's presentation in Philadelphia, was shown the moving picture of the United States of America through the travails of its burning.

The picture still fills the theatre nightly.

Carol Dempster, Charles Emmett Mack and Neil Hamilton, Brette

Addison and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacre, grand Virginia and New England scenes, Indian war-painted warriors, hatchetings at the stake, kidnapping of Dorothy Dolbe, guerrilla warfare, signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts Legislature, charging cavalry troops, forlorn homesteads in the dark, dreaming imagination of the reader, mystery canopy—all these were brought to the screen.

The cast of the important characters of the play are: Lionel Barrymore, John Dalton, Arthur Donaldson, Charles Bennett, Percy Ryan, Frank Morgan, Jr., Arthur Dunn, Arthur Dunn, T. H. Tong, Harry Bennett, Harry Lyman, at the Boston and Nine Night.

One of the most stirring parts of episodes in the moving picture production is that of the ride of Paul Revere, dramatized by Harry Wolheim. Impressive in the scene there is very little but it put

AT THE CINEMA

Some Recent Pictures and the Impression They Made Upon a Reviewer

By CHESTER A. BLYTHE

"DAUGHTERS OF TODAY"—Selznick. Featuring Ralph Graves and Patsy Ruth Miller. Story by Lucien Hubbard. A. Rollin Sturgeon production.

CAST

Patsy Ruth Miller, Ralph Graves, Edna Murphy, Edward Hearn, Philo McCullough, George Nichols, Gertrude Claire, Truman Vandyke, Dorothy Wood, Phillips Smalley, Zasu Pitts, H. J. Hobart, Fontaine La Rue and Marjorie Bonner.

"Daughters of Today" at once suggests the nature of the story—that of the flapper. It makes stimulating entertainment for the screen, for the tale by Lucien Hubbard is of the college girl and especially of one such young person who, away from the restraints and influences of the family circle, cuts loose. The excitements of college life are pictured vividly—but hardly with truth. Strip-poker parties are included in the revels and moonlight bathing by naked sprites, roadhouse gayeties and an excess of sensational dancing are set forth as proceedings in a college girl's social life. The "carryings-on" are discovered by a mother who goes to the college to ascertain why her daughter did not turn up for Thanksgiving dinner. Just about the time "ma" arrives, daughter is returning from a midnight bathing party. Daughter, in a "jam," collapses, and is put to bed. There, with time to reflect and to experience the evidences of a parent's love, the girl comes to the conclusion that jazz doesn't get you anywhere. So she reforms.

The picture was well considered by the director and he bestowed his players in roles of effectiveness. Some of the best work is done by Zasu Pitts, but Ralph Graves, Patsy Ruth Miller and others of the cast give a good performance.

"ICEBOUND"—Paramount. Featuring Lois Wilson and Richard Dix. Taken from the play by Owen Davis. Adaptation by Clara Beranger. Direction of William DeMille.

CAST

[illegible]

William DeMille has done a truly artistic and praiseworthy thing in his creation for the screen of the Owen Davis play, "Icebound." This play won the Pulitizer prize last year and on the films is just as fine a human document. It is the story of a small farming village in New England. The heroine of the tale is a stout-hearted girl who, when she has to conserve the family fortune, does her job so well that she reforms the wastrel son and also makes the farm a monetary success. The settings are unpretentious but they are always just about right, giving proper emphasis to situations. Indeed, the artistry of the production is sure to win new laurels for DeMille. Nothing that is banal has place in the picture and the acting is admirable, especially by Miss Wilson as the heroine and by Richard Dix. A good comic relief is that provided in the role of the maid as interpreted by Edna May Oliver.

"WILD ORANGES"—Goldwyn-Cosmopolitan. Adapted from the Joseph Hergesheimer novel. Directed by the adapter, King Vidor.

CAST

Virginia Valli, Charles A. Post, Frank Mayo, Ford Sterling and Nigel Bruler.

King Vidor's skill has made amends for the morbidity of "Wild Oranges." It is a story that will make a deep impression upon the onlooker—and perhaps not an altogether pleasant or comfortable feeling will be inspired. However, it is not essentially a plausible tale and that may bring relief. The story is of a bridegroom whose wife is killed on the honeymoon. He becomes a misanthrope. Nothing gets him away from his moodiness until he finds in a remote mansion a girl and her father. But near by on the island is an uncanny creature—insane but of potent influence upon those with whom he comes in contact. It is all so uncanny. Fine photography and good direction help to overcome some of this unpleasantness. There is no doubt of the holding power of the tale and its picturing. Charles A. Post, as the insane man, is likely to be best remembered. He does excellent work. In the part of the girl is Virginia Valli. She is not quite ideal for the role—suggesting a too-knowing mind.

"AMERICA"—D. W. Griffith, Inc. Directed by D. W. Griffith. Written by Robert W. Chambers.

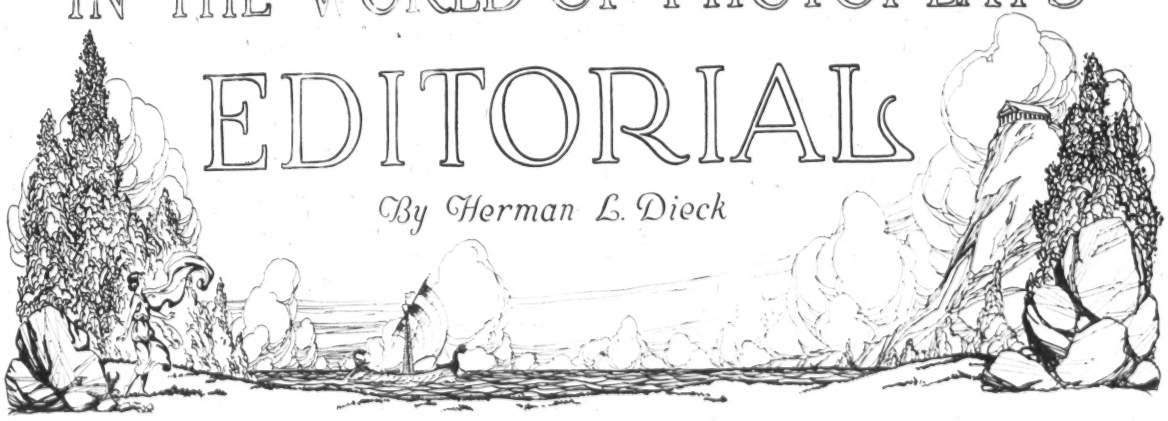
CAST

Carol Dempster, Lionel Barrymore, Neil Hamilton, Lucille La Verne and many others.

D. W. Griffith has again scaled the heights. The creator of "The Birth of a Nation" has been newly inspired in the case of this new picture, "America," dealing quite as forcefully and picturesquely with another period in the history of this country. There are the impressive outstanding incidents that one remembers so distinctly from his history book—the ride of Paul Revere, the battles of Lexington and Concord, and Bunker Hill, and then, too, there is the surrender of Cornwallis at Yorktown. One is taken to England to see Parliament in session with Pitt and Burke pleading for the colonies and then, in contrast, there are the long and dreary days of the suffering patriots at Valley Forge. The final scene is the inauguration of George Washington as President of the United States and the young bridal couple, Nathan Holden and Nancy Montague, daughter of an almost uncompromising adherent of King George, stands among the witnesses of the ceremony.

Almost at the very beginning of the picture there is stir. Griffith has done nothing finer than in his creation of the ride of Paul Revere. No one could withstand the appeal of that momentous ride as it is thrillingly set forth. The battle scenes are of a convincing realism and fighting with the Indians is of the hand-to-hand sort. The romantic features of the story are not forgotten, with Carol Dempster as the heroine and with Neil Hamilton as Nathan Holden. He is seen at the head of Continental soldiers fighting valiantly and it is as though one were actually living in the period that is presented. Each role is ably enacted and there are many participants in the action. Griffith is himself again.

IN THE WORLD OF PHOTOPLAYS



EDITORIAL

By Herman L. Dieck

ALL sorts of things are tending to give the producer of motion pictures some concern. First of all there is the radio. Is it going to hamper the picture industry? It has had two years in which to demonstrate formidable rivalry, but in that time motion pictures have flourished and the exhibitor will tell you that he has never been catering to more people than at present. This in spite of the multitudes remaining at home o' nights to "get" Havana, Davenport, or San Francisco. Those radio "fans" are merely engaging in a fascinating pastime, but it will not prevent theatre going any more than several evenings of mah jong will alter the whole course of human existence. The picture theatre will not be neglected any more than will the legitimate drama, dreadful as was the prospect for the spoken play when first the cinema became a fad of mankind. The theatre is flourishing today and the motion picture is in tremendous favor. Each has a place in the life of the people and the picture by all odds reaches every type of humanity in all parts of the world. It is just that the "world do move." The drama is too strongly intrenched to be superseded by a form of theatricals such as is the motion picture, and, by the same token, radio is not in any way a rival of pictures. Each has its place and each will find a tremendous following. A higher civilization permits a greater variety of relaxation and radio and motion pictures alike fill the need. Each is making life sweeter and we are perhaps a trifle pitying in our minds when we reflect that a few years ago there was no such means to make existence interesting and delightful.

No, motion pictures are here to stay. Radio will not interfere. It in time there should be devised some radio system that shall transmit actual scenes in motion so that they may be shown at some distant place and on the instant it may become necessary to change the present methods of exhibition but with the coming of that time there will be sufficient advance information so that the situation will be completely met. One thing is certain that when pictures are thus transmitted there will be some means devised to make recipients pay, just as there is developing now a plan to have radio fans contribute to a vast entertainment provided throughout the day and night.

Radio does not interfere with motion picture attendance to any appreciable extent. The people cannot feed completely satisfying entertainment in an interminable succession of radio concerts and the motion pictures is a real relief. At the same time exhibitors are not discounting the radio as a medium for communication with a great public and the motion picture devotees that are spoken through the air stimulate interest to such extent that there is always a higher percentage of attendance in a neighborhood house for those pictures that have been exploited by wireless than for those dependent for advertising solely upon the printed word. Radio supplements newspapers and other printed advertising and puts the reader directly in touch with the matter. It cannot take the place of the spoken message and he is poorer who so thinks.

EARLY efforts at patented devices for the more realistic projection of motion pictures is around. New York has received in the third dimension pictures on a screen in that city. It is predicted that soon the entire country will see examples of "the stereoptikon" which combines images in such a way as to make the objects stand out as in reality. Thus those who sit in the screen seem actually alive, much more so than in the pictures to which we have become accustomed. Whatever the method by which the effect of the third dimension may be obtained is quite simple and does not require much exertion. The accomplishment of this effect in the detail gives hope for the early introduction of color on screen and of audio-talking of action and of music and song. Such pleasures are not far hence.

IT is a pertinent thing this increased attention on the part of the film producer to the authenticity of stories filmed. Europe will not be able to compete. In America it is the governing directors of the United States shall [illegible] to the exact localities chosen as the setting of the scenes of the south while filming Henry King [illegible] to Rome to work. The White Sing, [illegible] directing his and his company to Florence, Italy. It is [illegible] to make his next picture in Europe. [illegible] made there a part during the year. He has always been a stickler for authenticity [illegible] had many a amusing regardless. Lawrence in "The Birth of a Nation" usually [illegible] The [illegible] for many, but supporting correspondence comes in the King [illegible] The other Fairbs to spend more than a million dollars on "The Thief of Bagdad" but [illegible] regarding this picture may be accepted as true, he will make much [illegible] this film a success.

"Real masterpiece of the screen . . . swept the audience off its feet."—*Eve. Bulletin.*

D. W. GRIFFITH'S
Enriching Love Story

AMERICA

by Robert W. Chambers

Chestnut St. Opera House
Twice Daily 2:20 & 8:20
Best Seats $1 at All Mats.

D. W. GRIFFITH'S

"Something to be remembered"—N. Y. Times

AMERICA

By Robert W. Chambers

CHESTNUT ST.
OPERA HOUSE
Twice Daily 2.20 & 8.20
Prices 50c, $1.00, $1.50
Best Seats $1 at All Mats.

ALDINE 19TH & CHESTNUT

"Real masterpiece of the screen . . . swept the audience off its feet."—*Eve. Bulletin.*

D. W. GRIFFITH'S
Enriching Love Story

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Twice Daily 2:20 & 8:20
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CHESTNUT—"America"

Children fill the auditorium at the Chestnut Street Opera House at the daily matinees and are most demonstrative in reception of the D. W. Griffith picture of the Revolution, "America". The youngsters are thrilled by the re-enactment on the screen—as though it were just happening—of such enthralling happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on unprotected frontier dwellers, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and the life of the heroes at Valley Forge. These scenes are but a small part of the detail of this picture, which, founded on a story by Robert W. Chambers, gives graphic presentation of a heart-touching romance. The picture, in fact, has the Revolutionary War as a background for a most absorbing tale of love and of adventure in which the leading actors are a young couple. Carol Dempster and Neil Hamilton are respectively in those roles. Griffith saw to it, however, that each historic incident that is included in the picture, is authentic in every detail and so "America" is not only absorbingly interesting as a red-blooded story but is also a triumph in respect to historic verity. Thus it is that there is as great appeal for adults in "America" as for children and nightly women and men sit enthralled as the picture is projected on the screen. Excellent and appropriate music, played by a large orchestra, gives additional value to the entertainment and one hears "Yankee Doodle", interwoven with the melody

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"AMERICA"

Children Crowd to the Theatre to See Thrilling Picture of Country

Children fill the auditorium at the Chestnut Street Opera House at the daily matinees and are most demonstrative in reception of the D. W. Griffith picture of the Revolution, "America." The youngsters are thrilled by the re-enactment on the screen—as though it were just happening—of such enthralling happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on unprotected frontier dwellers, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and the life of the heroes at Valley Forge. These scenes are but a small part of the detail of this picture, which, founded on a story by Robert W. Chambers, gives graphic presentation of a heart-touching romance. The picture, in fact, has the Revolutionary War as a background for a most absorbing tale of love and of adventure in which the leading actors are a young couple. Carol Dempster and Neil Hamilton are respectively in those roles. Griffith saw to it, however, that each historic incident that is included in the picture, is authentic in every detail.

The cast of "America" is the best. Lionel Barrymore, Lucille La Verne, Charles Emmet Mack, Arthur Dewey, Louis Wolheim, Riley Hatch and others are in the big cast and there are thousands of "Extras." Performances are daily at 2.20 and 8.20 and there are many seats at attractive prices.

Philadelphia Gazette-Demokrat Sonntag, den 20. April 1924.

D. W. Griffith's "AMERICA"—Chestnut St. Opera House

RILEY HATCH AND CAROL DEMPSTER, IN "AMERICA," CHESTNUT.

* * * *

HE SEEMED TO WANT TO continue, after lighting his new pipe and I acquiesced.

"It's about that Griffith picture, 'America,' " he said. "I told you what I thought of that lad from Scranton, Charles Emmett Mack. Well, I ought to have said something about Neil Hamilton, too. He is just as fine a lad and I think he is going to be a big man on the screen. For one thing Griffith is keen about the lad and I guess that David Wark has pretty well shown that he is a tolerably good picker—what with Dick Barthelmess, the Gish girls, Constance Talmadge, Mae Marsh, and others to his credit. Neil has that sort of appeal that has made Valentino an idol of women. And what I like about the lad is that he is really such a fine chap. He was a theological student and he kept at it for a time. Then he thought he would try the 'movies.' They say he cried when he got on Broadway for the first time—he was so affected and he felt so lonely in that great crowd. He walked the streets with only a few dollars in his jeans until he got a job as an extra in a picture. That is the sort of grit that counts and now he has arrived. Griffith took him out of a traveling theatrical company and gave him his big chance.

"And, by the way, I have heard some people say that it isn't necessary for Griffith to have some of the titles that are in the picture—that people know enough about history not to be told again before a picture is shown. But the young people of today don't know our American history, especially in our city. Why, I have been informed that not until a child is in the seventh grade is the made acquainted with our Revolution. Before that he is studying ancient history. What do you think of that?"

I must confess that it was news to me, but as it is not an easy matter to refuse the world I think I will let my old friend keep on with his criticisms and will not attempt to bring about any social revolutions—at least not this week.

He had looked at his watch, fanned his new cheroot and hesitating for a moment for a route to his theatre, bade me good night.

* * *

GRIFFITH'S 'AMERICA' FEATURE AT CHESTNUT

Scenes of Revolutionary Days Are Shown With Much Historic Accuracy

Children fill the auditorium at the Chestnut Street Opera House at the daily matinees and are most demonstrative in reception of the D. W. Griffith picture of the Revolution, "America." The youngsters are thrilled by the re-enactment on the screen—as tho it were just happening—of such enthralling happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on unprotected frontier dwellers, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and the life of the heroes at Valley Forge.

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The cast includes Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Arthur Donaldson, Louis Wolheim, Riley Hatch and others.

Spreading the news of Cornwallis' surrender at Yorktown, October, 1781.

Preserve Your Independence!

WITH the surrender of Cornwallis the Colonists won their long struggle for independence. But they realized that there was more work to be done. They must preserve this independence. Accordingly a convention was called to frame a constitution.

One's income not only has to be earned; some of it must be saved for the proverbial "rainy day." Yet countless persons who make comfortable salaries spend their money heedlessly as fast as they receive it.

Nothing will give you a feeling of security against adversity so much as a bank balance. Saving is one of the good habits, easy to acquire. You can open a savings account with us for five dollars. Start today, add to it regularly and reap the satisfaction of watching its steady growth.

Guarantee
Trust and Safe Deposit Company

416-18-20 Chestnut St.

415 Chestnut St. **9 So. 52d St.**

How Butler Took Part in Revolution

Robert W. Chambers Made Research to Discover Truth About Despicable Character.

CAPTAIN WALTER BUTLER, who appears in the D. W. Griffith picture, "America," at the Chestnut Street Opera House, has been branded as one of the most astonishing villains in all the history of this country. The role is played by that eminent actor, Lionel Barrymore, and he has made it an outstanding characterization—cordially hated by every loyal American who sees the picture thrown upon the screen.

For the wealth of detail that is given to the portrayal of the character Barrymore stands indebted to a large extent to Robert W. Chambers, the American novelist, who wrote the story that was used by Griffith in his screen presentation. Chambers is a close student of American history and he is particularly an authority on matters pertaining to the Revolutionary war in its conduct in the upper part of the State of New York. His country home is in that section and he has made a thorough tour of the country, following Indian trails, visiting principal scenes of attack and foray and assembling a vast stock of information through the collection of original documents, private letters, etc.

"Concerning this strange, sinister and unhappy young man," Chambers wrote in commenting upon Captain Butler, "the greatest of our historians, Fisk, remarks that he has been unable to discover in the character of Walter Butler a single redeeming trait." Naturally such a sweeping statement gave cue to Barrymore and in "America" it seems as though the Chambers' denunciation, as remarked by Fisk, has not been without result. At the same time Chambers modified the statement as follows: "This seems to be too severe a judgment. In my possession is a letter written by Walter Butler to Peter Van Schaick which reveals in the writer both kindness and generosity. Otherwise the letter is characteristic of the young man, for, presently, he flies into a rage against some man who he believes has treated him with discourtesy. I think that Harold Frederick gave a true glimpse of Walter Butler—a momentary glimpse—but convincing.

"From what we know about young Walter Butler he was, in person, attractive; in mind, accomplished. His intense loyalty to his cause became an obsession. It amounted to madness—if indeed, the seeds of madness had not already germinated in this melancholy and dissipated young companion of Sir John Johnson. The debauchery of these two sprigs of the Tyron county landed gentry covered a trail that led from New York to Albany, to Schenectady, to Johnston and to Quebec. Theirs was, socially, an unsavory record; but there is no reason for going into it here. It may be that excesses unhinged Butler. His pride in his ancestry and connections, if indeed there were really such a descent, made him haughty, exacting and abnormally sensitive. For the rest, his was an exaggerated character of a poetic temperament wholly wrapped up in himself—a neurotic easily unhinged by excitement, swiftly inflamed to violence by fancied neglect or insult.

"After his escape from imprisonment in Albany, the terrible directness of his insolent letter to the American military authorities revealed the savage fire smoldering within his abnormal mind. The contemptuous reply to that letter kindled his rage to a blaze which made a conflagration of Cherry Valley and which drove him again and again in headlong fury on the Mohawk Valley. For this merciless young man, Brant had only contempt. Of him it is reported that his own father, Colonel John Butler, said: 'To save those poor people (at Cherry Valley), I would have crawled all the way on my hands and knees, and why my son did not spare them, God only knows.'"

THRILLING! AMAZING!

HEART-SHAKING!

GORGEOUS! SUPERB!

GREATEST!

MAGNIFICENT

PERFECT

This is not a circus ad, but words actually taken from reviews of the country's leading critics (including those of the N. Y. Times, World, Tribune & Herald, The Philadelphia Bulletin, Inquirer & Ledger, The Boston Transcript, Globe, and Herald) of

D. W. GRIFFITH'S

Latest and Greatest Triumph

AMERICA

CHESTNUT ST. OPERA HOUSE

TWICE DAILY EVES., 50c TO $1.00

2:15—8:15 MATS., BEST SEATS $1.00

"America" Finds Many Admirers

Griffith Picture at the Chestnut Street Opera House Pleases Everybody.

Children fill the auditorium at the Chestnut Street Opera House at the daily matinees and are most demonstrative in reception of the D. W. Griffith picture of the Revolution, "America." The youngsters are thrilled by the reenactment on the screen—as though it were just happening—of such enthralling events as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on unprotected frontier dwellers, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and the life of the heroes at Valley Forge. These scenes are but a small part of the detail of this picture, which, founded on a story by Robert W. Chambers, gives graphic presentation of a heart-touching romance. The picture, in fact, has the Revolutionary war as a background for an absorbing tale of love and of adventure in which the leading actors are a young couple. Carol Dempster and Neil Hamilton are respectively in those roles. Griffith saw to it, however, that each historic incident that is included in the picture, is authentic in every detail and so "America" is not only interesting as a red-blooded story, but is also a triumph in respect to historic verity. Thus it is that there is as great appeal for adults in "America" as for children, and nightly women and men sit enthralled as the picture is projected on the screen. Excellent and appropriate music, played by a large orchestra, gives additional value to the entertainment and one hears "Yankee Doodle," interwoven with the melody, "God Save the King," and a great deal of other well-known tunes in the course of the performance.

The cast of "America" includes Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Arthur Dewey, Louis Wolheim, Riley Hatch and others, and there are thousands of "extras." Performances are daily at 2.20 and 8.20.

THE SCREEN MAY LOSE CARROLL DEMPSTER.

Interview With Miss Dempster.

I am always a little timorous when I am introduced to a star of the screen—we don't hear them speak and they seem therefore so remote. But somehow I always imagined that I would like Carol Dempster. I remember her in "Dream Street" and in some other of Griffith pictures and when I saw her in "America" at the Chestnut Street Opera House, I was convinced that she would be the sort of person to put one entirely at ease. And I was right.

She was in the city just the other day to "drop in" at the Opera House, where at the premiere of the picture, she had been so graciously received by Mayor and Mrs. Kendrick and so rapturously by the audience. She was in a suite at the Bellevue-Stratford with her constant companion, Mrs. Albert L. Grey, wife of the president of the Griffith corporation. Mrs. Grey and Miss Dempster go everywhere together and it is with the Greys that Miss Dempster makes her home, not only in New York but also at Mamaroneck, where the studio is on the Flagler estate at Oriental Point.

Carol Dempster.

"I'm so glad you called," Miss Dempster said, as she came forward smilingly. "I'm not going to ask you how you liked 'America' but I hoped that you would be able to give me some information about the places of historic interest in Philadelphia. I really am extremely interested in all the old sides and in the relics of Revolutionary and other days in the making of the nation. I have seen Independence Hall and Congress Hall and I saw William Penn's house out in your beautiful park the other day. What I particularly want to do is to go to that church where Washington worshiped—Christ Church, isn't it?—and I want to see the Betsy Ross house."

Of course I could not resist such an appeal for information that every true American desires and especially such information as would seem necessary for the pilgrim to those shrines. So I suggested a taxi cab. It seemed an inspiration but she seemed to be rather disappointed. Perhaps I might have volunteered to be her guide. However I was remiss.

But she was smilingly eager in a moment and she changed the subject. "I want to go the opera here too. I am just wild about music and last week Mrs. Grey and I heard Lucrezia Bori in 'La Traviata.' She is divine. There is nothing I like more than music and especially singing."

"By any chance are you a singer?" I asked, just by way of making conversation.

"Well—I'll tell you my secret," was her reply. "I want to be a singer. I studied dancing with Denishawn for two years before Mr. Griffith gave me opportunity in pictures. I have been working hard before the camera and it has been wonderful. But I want to do bigger things—to appear in public. And so I am studying. Every day I take my lessons in singing in New York. In two years I am hopeful to be ready for audition. Meanwhile I want to great things in pictures too and I hope the public will always be so adorable as just now."

I thought it about time to go. I still had a notion that I ought to suggest a personally conducted visit to patriotic shrines but hoping that I would be forgiven because of press of work, I "bowed out" as they say in vaudeville. Fully convinced that Miss Dempster is not only a good actress on the screen but that she is one of the most charming young women in professional life that one would want to meet.

W. H. V.

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MATS., BEST SEATS $1.00

DEPT., CHESTNUT ST. OPERA HOUSE. WAL. 8330

PRIZES FOR BEST ESSAYS ON HISTORICAL PICTURE

School Children to Compete in D. W. Griffith's Contest.

School children of Philadelphia who have some inkling of the history of the United States in the formative period of the Revolutionary war are invited to participate in a free contest beginning today and ending on Saturday evening, May 10.

The contest will be in the writing of a composition on the D. W. Griffith picture, "America," which deals with the Revolution and historic characters and events. There is no restriction as to the age of the contestant, provided he or she be a schoolchild of Philadelphia and awards that are to be made will be on general merit and with due consideration of the age of the writer.

A jury of educators will make the decisions which will carry with them the award of desirable prizes. The first prize will be a Remington portable typewriter—suitable for use at any time or place, and, as the name indicates, readily removable from place to place. A gold coin will go to the contestant whose composition is adjudged as worthy second place, and there will be other prizes, including a copy of Longfellow's poems, in which, of course, will be found "The Midnight Ride of Paul Revere," so wondrously visualized in the Griffith picture. Additional prizes will be of reserved seats for selected performances of "America."

All contestants should send their manuscripts to the manager of the Chestnut Street Opera House, who will turn over the compositions to the board of judges—as has been said, composed of well-known educators of this city. The composition should deal with the Griffith picture "America," and it is the contestant's privilege to present the subject from whatever viewpoint desired.

"America" Stays At Opera House

Spectators Thrilled by Scenes of Revolution Shown in Picture.

Four weeks have elapsed and "America," the newest creation of the master of the cinema, David W. Griffith, has taken such firm hold upon the imagination of the public that the engagement of this attraction at the Chestnut Street Opera House is likely to set a new record for duration and attendance. Students of history marvel at the visualization by Griffith of such outstanding events in the Revolutionary war as the ride of Paul Revere, the battles of Lexington, Concord and Bunker Hill and a scene showing the signing of the Declaration of Independence is the acme of authentic realism. At the same time "America" does not make its appeal primarily as a bit of history, but rather as a human story with setting of events of stirring sort in the conflict of the Colonists with oppressive England. The story of love is to the fore, with Carol Dempster and Neil Hamilton as the inspiring lovers and their ruffled romance has its most exciting days in episodes showing British perfidy and ruthless warfare on the New York State frontier. Indians there seek to massacre the sorely tried settlers and there is a villainous plotter in Captain Walter Butler, played by the star of stage and screen, Lionel Barrymore.

"America" has stirred every schoolchild—and thousands of them have attended the daily matinees. However, the picture, as has been indicated, is for people of every age, and is essentially a drama, told with all the art of the famed producer, D. W. Griffith. He had as basis for his production an original story by Robert W. Chambers, the well-known American novelist, and John L. Pell prepared the historical arrangement. Special music was composed by Joseph Carl Breil and he introduced into the score such spirited tunes as "Yankee Doodle," "God Save the King" and even melodies of more recent date suitable for the episodes. All the music is arranged to fit the action of each part of the picture.

The cast is large and includes Charles Emmett Mack, Riley Hatch, Lucille LaVerne, Louis Wolheim and many others. United States Army soldiers impersonate soldiers in the battle scenes and one sees in the presentation actual locations famed in history.

CHESTNUT ST. OPERA HOUSE—Four weeks have elapsed and "America," the newest creation of David W. Griffith, has taken such firm hold upon the imaginations of the public that the engagement of this attraction is likely to set a new record for duration and attendance. Students of history marvel at the visualization by Griffith of such outstanding events in the Revolutionary War as the ride of Paul Revere, the battles of Lexington, Concord and Bunker Hill. A scene showing the signing of the Declaration of Independence is the acme of authentic realism. At the same time "America" does not make its appeal primarily as a bit of history, but rather as a human story with setting of events of stirring sort in the conflict of the Colonists with oppressive England. The story of love is to the fore with Carol Dempster and Neil Hamilton as the inspiring lovers, and their ruffled romance has its most exciting days in episodes showing British perfidy and ruthless warfare on the New York State frontier. Indians there seek to massacre the sorely tried settlers, and there is a villainous plotter in Captain Walter Butler, played by the star of stage and screen, Lionel Barrymore.

GRIFFITH'S 'AMERICA' FEATURE AT CHESTNUT

History Is Vividly Re-created in This Photoplay of Revolutionary Days

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ARTHUR DEWEY and CAROL DEMPSTER — CHESTNUT ST. OPERA HOUSE

Historic Places Actually Visited

D. W. Griffith, responsible to a greater degree than anyone for innovations in the making of photoplays, and father of the motion picture as a vehicle for art, made a radical departure from established custom in the filming of "America," the titanic epic of Revolutionary days, now at the Chestnut Street Opera House. "America" embodies more distinct novelties in motion picture production than even the masterpieces with which Griffith hitherto has revolutionized the theatre world. Because of the fact that the production was undertaken at the instigation of our most prominent patriotic organizations, including the Daughters of the American Revolution, representatives of which were present at the filming of the various scenes, Griffith sought to achieve the most meticulous accuracy from a historical point of view. To this end he established a research bureau of experts to delve into the historical documents housed in public and private museums and collections throughout the country. This staff of experts, among whom are numbered leading authorities on the Revolutionary period, were required to settle every mooted question in regard to the most minute details of the War of Independence. Such an apparently trivial yet historically important problem as the color of Paul Revere's horse occupied the undivided attention of a group of research workers for nearly a month.

Invaluable to enthusiasm over Griffith's aims in producing "America" particularly organizations throughout the country not only volunteered their services in aid of the research work, but lending custom and tradition, took from museums and private castle strongholds the relics of the Revolution and placed them in the Director for use in the picture.

Concord and Lexington, Mass., but

"America" at the Chestnut Opera House

LIONEL BARRYMORE in "AMERICA" (Film) Chestnut

Hollywood. Miss Normand will appear daily and speak to the audience, and a special film reel, "Meet Miss Normand," will be shown. There will be the usual number of other special features.

Two notable special film productions that are continued indefinitely are "America," D. W. Griffith's tremendous visualization of crucial events in American history, at the Chestnut Street Opera House, and "The Ten Commandments," with its impressive double story of Biblical and modern times, at the Aldine Theatre.

OWING to the success of its annual production, "That's That," at the Forrest Theatre this week, and the inability to supply there the demand for seats, the Mask and Wig Club announces three additional performances, to be given at the Broad Street Theatre, Friday night and Saturday afternoon and evening, May 9 and 10.

HISTORY IN "AMERICA"

In D. W. Griffith's picture "America," now at the Chestnut Street Opera House, three incidents stand out clearly amidst the long line of historical events. One is the first council of war, when Colonel James Barrett called his subordinate officers to him; the second, the appearance of a boy carrying the sign of Bedford (the first flag to be carried into action by the Minute Men of Massachusetts); the third, the shot heard round the world. Incidentally in a Revolution Between Friends, a novel by Harold Bell Wright, appears this last incident, where the boy, Jonathan Bedford, is the lad who fires the shot. Jonathan Bedford is a boy who has lived with the Quakers all his life. He has run away from the Quaker home to join the Minute Men. He

Lionel Barrymore, in "America," Chestnut St. Opera House

GRIFFITH THE WONDER MAN.

Edwin B. Worthem, president of the Lexington Historical Society, is one of the most enthusiastic admirers of D. W. Griffith's newest masterpiece, "America," which is at the Chestnut Street Opera House. Mr. Worthen was of inestimable aid in the supplying of data and of material for the reproduction of the battles of Lexington and of Concord and he was most helpful in a number of ways insofar as the recreation of Revolutionary scenes are concerned. Recently Mr. Worthern was interviewed and in the course of his remarks he said:

"Griffith made the first scenes for 'America' at Lexington, reproducing the olden days, so accurately that one cannot help being amazed. During the filming free use was made of the relics owned by the Lexington Historical Society, which lends—to my mind at least—a charm to 'America' to be found in no other motion picture I have ever seen.

"I think the greatest thrill of my life was the one I got when for the first time I viewed 'America.' The sight of the little town of Lexington, as it was in 1775, springing into view on the silversheet gave me a sensation I shall never forget. I forgot that I was viewing a reproduction, built with meticulous accuracy; I forgot that one of the several children in the picture was my own. I lived in the past, and my heart swelled as must have swelled the hearts of the gallant men of '75.

David W. Griffith.

"The second time I viewed the picture I did so in a most critical spirit, almost hoping, with that passionate hope of one jealous of the traditions of his home, to find some inaccuracy. It speaks volumes for Mr. John L. E. Pell's research and Mr. Griffith's masterly work that I could not find one. The Lexington one sees upon the screen in 'America' is the actual Lexington of 1775, if the most perfect descriptions extant of that period are to be believed.

"Major Pitcairn's pistols, lost that day by the British commander during the retreat of the British from Concord, and since preserved in Lexington as priceless souvenirs of April 19, 1775, were taken from the glass cabinet in which they are kept for the first time in years, and turned over for use in the picture. The drum actually used at the Battle probably the most sacred musical instrument to American tradition, was begged for the first time in more than a century, that every heart of his country who loves 'America' might get a trace thrill than if some conderger drum had been used.

"That hoke and powder horn which did deadly service on that historic day when 77 Americans attempted to block the progress of the trained and loyal regiment of King George Third, were unearthed in the Dutch racial [illegible] of Hoke by private families who regard them as their most precious heirloom.

"Firelly horses and drums followed with the age of 100 years, longer, dressed made for the occasion, and the same uniforms worn were taken from public and private shelves in Lexington and Concord and then in the Boston [illegible] in which they were preserved.

"I [illegible] each of scenes of Concord and Lexington, and I [illegible] the [illegible] of the [illegible] Revolutionary [illegible] in the [illegible] of the [illegible] Revolutionary [illegible] in the [illegible] of the [illegible] Revolutionary [illegible] in

זונטאג, אפריל 27, 1924

טהעאַטע

אין די מאַוווינג פּיקטשור טעאַטערע.

אַלדען טהעאַטער.

אין דעם אַלדען טעאַטער ווערט נאָך ביז יעצט מיט'ן גרעסטען ערפאָלג פאַרנעזעצט די אויספיהרונג פון דעם פאַראַמאָונט בילד „דהי טען קאָמענד־מענטס" (די צעהן געבאָט). די בילדער וואָס ווערען געוויזען אויפ'ן לייוועגט זיינען כמעט אייטעליך צו איבערגעבען אויפ'ן פאַפּיר. עס איז עטוואָס אַזוינס וואָס מען פון אַליין זעהן אום צו האָבען אַ באַגריף.

די סצענעס פון די אידען'ס שקלאַ־עריי, אונטער דער הערשאַפט פון פרעה'ן, די פלאָגען וואָס פרעה איז אויסגעשטאַנען (לויט די ביבעל) פון משה און אהרן, דער ארויסגעהן פון מצרים, דער נאַכיאָגען זיך פון פרעה'ס סאָלדאַטען, דער שפּאַלטען זיך פון דעם ים סוף און אויך די צווייטע סייל פון דער בילד, וועלכע איז באַזירט אויף אַ ערצעהלונג אין דעם מאַדאַרנעם לעבען אין צוויאַטענהאַוס מיט דעם נים פאַל־גען פון די טל נעבאָט ווייגען טייסטער־תפּסן דורכגעזיכרט פון אַ אונגעהייער גרויסער צאָהל אַרטיסטען.

צו דער גרויסערער אויספיהרונג פון ביל שפּיעלט אויך אַ פאַרנעמער טייל שרעקסטער. וועלכער בייגנט אויפ דורך די מיטל פלאַנען די מעהר אויפ דעם בילד אין דעם פלאַ־ץ עפּעלטען פון דעם פאַל־הלעם דעם צו פאַרטייטשען פון דאָ־מעטיקס.

די אַמעריקאַנער נעשיכטע אויף אַ בילד.

אין דער גרויסערער בילד, מיט דער וואָס מען זעהט אויס אַ פאַר־מעהרטע אין דעם פון דעם אויפ־גרייפונג פון דעם פאַרשטעלונג פון דעם אויפ־גרייפונג פון דעם אויפ־גרייפונג פון דעם אויפ־גרייפ

Here's a Player With a Good Heart

"I studied theology for four years, and believe I have as real and deep a respect for religion as any man, so that when I say D. W. Griffith is the only man I have ever met who seemed to have something of a great mystic such as the Carpenter of Nazareth in his nature. I am not speaking lightly." Thus speaks Neil Hamilton, Griffith's latest "find." He plays the hero of "America," the romance of the Revolution, now at the Chestnut Street Opera House. Hamilton, born in Lynn, and educated in Athol, Mass., has nothing of the screen star about his manner. He is a simple, whole-souled boy, whose every act and word reveal an unusually beautiful nature. And he is sincerity itself.

Characteristic of him was his remark when, following the brilliont premiere of "America" in New York, he was told that he had "arrived" in the "movie" world. Where the average boy of his age would have thought of how success meant a new automobile, plenty of spending money or similar things, Hamilton, tears glistening in his eyes, exclaimed: "Then I can have mother and dad take a nice long trip and enjoy themselves."

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"So it was natural that instead of trying to get on the stage in the beginning, I should try to break into the movies. I will never forget the day when I left New Haven to take New York by storm, leaving the old folks at home to await my immediate and brilliant return.

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"That was two years ago. Since then I have played in stock and been with a traveling show. I had almost forgotten my determination to become a star in pictures, when came two bits from the city, one a request to call at the Griffith studio, and a similar request from another studio. I went out and met Griffith and here I am."

D.W. GRIFFITH'S
WORLD'S 8TH WONDER
AMERICA

CHESTNUT ST. OPERA HOUSE
Twice Daily, 2:30; Evgs., 8:25

CITY OF PHILADELPHIA
Office of the Mayor

My dear Mr. Griffith:—
I was thrilled with patriotism as I witnessed your great picture "America," and am indeed pleased that it is being produced in the old City of Philadelphia.
I trust it will be shown all over the United States, as it carries a lesson of Americanism which is indeed an inspiration and reminds us of the great sacrifice made by our forefathers.
Wishing it an abundance of success, and with personal regards, believe me,
Very truly yours,

MAYOR OF PHILADELPHIA.

SCENE IN "AMERICA" - CHESTNUT ST. OPERA HOUSE

"America" Stays at Opera House

Griffith Picture Is Especially Interesting Now to Children.

Interest in the D. W. Griffith production of "America" at the Chestnut Street Opera House is growing. That is indicated by undiminished attendance in spite of the fact that the sixth week of the local engagement will begin tomorrow. Many school children who are participants in an essay contest devoted to "America" and its historic aspects, have been among recent visitors to the Opera House. That contest will end next Saturday. Essays are sent to the manager of the theatre.

"America" is held to be one of the best of Griffith's masterly creations. He spent considerably more than a million dollars upon the production and he availed himself of opportunities to obtain authentic accounts of happenings in the Revolutionary War so that he might visualize them and make them, for all time, a photographic record of vital events. He had the resources of numerous histor'cal societies at his command and there was every possible helpfulness from noted historians, to the extent even of lending him all sorts of equipment for soldiers and all sorts of treasured relics. The actual historic sites were used whenever that was possible and, where duplication was necessary because of present-day conditions, the greatest care was taken to be accurate. The picture is not just history—it is filled with romance and with drama. The romance of a couple whose destinies are affected by the Revolutionary War is presented, and Carol Dempster and Neil Hamilton are ideal for the couple. Lionel Barrymore, Lucille La Verne, Charles Emmett Mack and others are in the big cast. There is a big acting company and, as might be expected, there are many persons seen in battles and in peaceful affairs. Actual United States soldiery is represented in the troops at Bunker Hill and other battles of the picture. One of the outstanding events of the production is the ride of Paul Revere—quite the most exciting presentation that the screen has yet provided.

The picture is shown twice daily and there is a large orchestra that plays a spirited and synchronized score, containing many tunes that stir Americans to real enthusiasm.

CAROL DEMPSTER IN "AMERICA" AT CHESTNUT ST. OPERA HOUSE

Lexington's Leading Men Helped Film

Every Facility Given D. W. Griffith to Obtain Historical Accuracy for "America" Picture.

LEXINGTON, MASS., is proud of its glorious traditions. So proud, in fact, that when representatives of a motion picture producer broached the subject of restaging some of the historic scenes on Lexington Green of April 19, 1775, the whole town almost rose in its wrathful horror. But when David Wark Griffith convinced Lexington that the scenes were for "America," the photodramatic romance of the War of American Independence, requested by the Daughters of the American Revolution for their celebration of the sesquicentennial of this country's freedom, the modern Minutemen of Lexington—meaning everyone in the famous Middlesex town—offered every possible facility.

Which explains why the Lexington, Concord and Boston scenes in Griffith's "America," now playing at the Chestnut Street Opera House, are accurate and authentic.

John L. E. Pell, author of "Down to the Sea in Ships," who made the historical arrangement of "America," was the emissary chosen by Griffith to secure the co-operation of the Lexington authorities.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical Society, in discussing the matter the other day. "In fact, the very idea of using a shrine as the Hancock Clarke house as the locale for a motion picture caused a shiver to run down the backs of most of us. Lexington and its historic associations seemed too sacred to us to be reproduced on the screen. Mr. Pell's request was a large one. He wanted the co-operation of the Lexington Historical Society, the use of the Hancock-Clarke and other historic houses, the use of invaluable historical relics, and the services of historical experts.

"Cold as we had been to the proposition when it was first made, we speedily warmed up when we came to understand the great work Mr. Griffith had undertaken and the masterly manner in which he had gone about it. If the United States Government could co-operate through having its War Department turn over Regular Army units for use in the picture, for the first time in history; if the leading historical experts in other sections of the country could give their valuable services; if the Virginia Historical Society, Massachusetts Historical Society and other similar organizations could place at the disposal their entire personnel and their collections of relics, Lexington could do no less.

"When we learned that through Mr. Charles B. Hutton, secretary of the Boston Athenaeum, and Louis Warden of the Old North Church, those in charge of that famous edifice, loaning the Revere and other relics, had given permission for Mr. Griffith to use the church tower for photography, in order that Paul Revere's ride, lantern signal and all, might be shown brightly enough for screen purposes, we could hardly do less than offer Mr. Griffith every facility at our disposal. And so we told Mr. Pell that Mr. Griffith might count 100 per cent on Lexington.

"The preconceived ideas of motion picture directors got a severe setback when Mr. Griffith and his staff of technicians and players arrived in Lexington. He was delightful manner, his unfailing courtesy won us to him. Our town, like Concord and Boston, has been host to famous and his all outstanding art and personal charm overcame what at first I believe that after meeting him we would have run the town to them to help him make his picture.

"We had thought perhaps Harvard in great history and tradition, but we were astonished at the novel producers of motion pictures of the caliber of Mr. Griffith and his staff of Revolutionary history. Time, his manner and strong help and his personal speech, which he commended and did help to set the standard of Lexington's early days. His interest in Bird was marvelous.

ON PIONEER PATHS IN MAKING MODERN MOVIES

By LINTON MARTIN

TIME and again we have been assured that the movies have grown up into a mature art, only to be disillusioned by discovering that they have substituted stilts for stature and wigs for wits. Time and again the cry of "Wolf, wolf," has turned out to be merely, "Baa, baa, black sheep, have you any more wool to pull over our eyes?" Small wonder that one Starke Young, in a volume of cambric tea essays published as "The Flower in the Drama" some time ago, complained that, whatever the true and ultimate function of the movies might be, it surely was something more than, or different from photographed society drama, as that term is understood by directors who seem to think that drawing rooms resemble the Pennsylvania station hung with draperies. But if the movies still have to achieve their full maturity, they have at least passed the age of adolescence, and two very significant mileposts of current interest are the new Douglas Fairbanks production, "The Thief of Bagdad," and David Wark Griffith's "America." Neither rubs elbows with photographed drawing-room drama or meringue pie comedy. They represent the opposite poles of entertainment and education in aim and achievement, but both bring added prestige to the country's biggest industry that aims at art.

Probably the time will come when the pictures will be developed along lines that will offer no competition with the stage in the presentation of regulation dramatic stories in action. If a story can be told behind the footlights in the usual limitations, why transfer it to shadowland? But, on the other hand, if a story deals with the intangible stuff of which dreams are made, or the vast vistas of historic happenings, why try to cram them into the conventional stage traffic with more allusions to what takes place off stage than what is seen by the audiences? Each may gain in glory the farther it departs from the other, so that, artistically and commercially, there really need be no competition between the two save upon the universal score of entertainment.

As any art develops it tends to become more distinctive and individual. The drama, as William Archer pointed out in his comprehensive study of "The New Drama and the Old," has just about completed the process of divorcing opera from play proper by discarding florid lyricism in modern realistic stage pieces, with actual human speech in place of the rhythmic arias that Shakespeare loved to place in the mouths of his celebrated characters. And now the movies, in such productions as "The Thief of Bagdad" and "America," are demonstrating that their special functions are not limited, but that they may have such widely separated possibilities as the re-creation of a whole historical period with a wealth of atmospheric authenticity, as in the case of "America," or the concrete visualization of the most ebullient fantasy, as in the case of "The Thief of Bagdad."

* * *

ONLY with the aid of art can we recapture, briefly, the mood and the thrill of childhood. Even then it is probable not the authentic article, but seems so because the artist in color or language presents the kind of picture that appeals to our mature minds as the spirit of youth. It takes genius to do this, whether it be the stupendous genius of a Richard Wagner creating the buoyant figure of a conquering Siegfried in tone or the whimsically sympathetically genius of a Booth Tarkington in his felicitous studies of victims of calf love. There are many of the "stunts" that appeal to the fairy tale tastes of children in "The Thief of Bagdad," but so adroitly are they handled that they are accepted without reservation by the grown-ups as well. After all, what we want to know is not so much how a thing is done, but whether it is well done. And the adventures with the magic rope, the gallop thru cloudland on the winged horse, the feats of the enchanted crystal, the creation of armies apparently out of nowhere and the final flights on the magic carpet are so perfectly done that the fairy tale mood is never disrupted.

If "The Thief of Bagdad" serves to fix dream stuff visually, the Griffith production of "America" serves to fix in our imaginations as well as minds facts that are too likely to be taken for granted by modern Americans who ended their school historic at an age when they failed to realize the full significance of the struggle and sacrifice that went into the founding of the nation. We can realize how safe the world was made for democracy by the late world war because the news and pictures of that struggle are still comparatively fresh in memory. But the heroic struggle for a principle in '76 may seem fairly remote when the news and editorial columns are taken up with Teapot Dome and Muscle Shoals manipulations. "America" accomplishes the invaluable service of making those early days as real and vital as yesterday's argument about the proper portal in oak long or the canon of state.

It is universally recognized that music is the most essential feature in establishing "atmosphere" in a picture. So it is the more surprising that the more "spectacle" comes of for "The Thief of Bagdad" fully as far short of the possibilities. The episodes of the racing horses, the fight with the dragon, the grove of enchanted trees, the visit to the underworld and the gallop thru the clouds fairly cry aloud for such Wagnerian grandeur as the magic fire music, Siegfried's encounter with Fafner, the Forest Murmurs, the sea music from "The Flying Dutchman" and the "Ride of the Valkyries," while the "Fairbanks" motif might have been employed for the chase of invisibility, and then a music made of those compositions for the recital characters. But instead there is just an indifferent tune fitted to each, the same "Arabian" melody accompanying nearly all the episodes, and there are inevitably recurrent lapses into Hollywood episodes, and there are inevitably

CIRCUS HIS START

Charles Emmett Mack, whose performance of the role of young Montague is one of the outstanding features of D. W. Griffith's "America," now at the Chestnut Street Opera House, is a native of Scranton, Pa., where he attended St. Thomas' College. While in college he saw the circus for the first time and, lured by the apparently carefree gypsy life of a circus man, he decided that the moment he got his diploma he would run away from home and become a clown. He carried out this resolve, joining a small tent show, and later adding himself to Ringling Brothers, "Greatest Show on Earth," with which he traveled for two seasons. He soon lost both his illusions as to circus life being carefree and easy and his desire for travel. But his desire for a histrionic career remained, and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company and settled down to a real apprenticeship for theatrical work. Struck by the opportunities which the screen offered, Mack joined the Griffith forces, getting a small part in "Dream Street."

"AMERICA"

Griffith Picture Continues Its Big Success at the Opera House

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Getting "Girl Interest"

One of the most difficult features which confronted D. W. Griffith in his construction of his new production "America", now at the Chestnut Street Opera House, was the introduction of "girl interest" or love interest. At a glance he could visualize many scenes that would touch the heart, but a love motive, love and a reason for love, which would run from the beginning to the end in a photoplay of such magnitude as "America" was a matter which could not be arranged over night. He secured the services of Robert W. Chambers, the well known novelist, who has made the American Revolutionary War history his hobby and author and historic worked overtime to put a gentle measure of romance into this feature so that now interest into this feature is that now it was to partly called "the romance of the American Revolution."

Though love is fleeting, and may be, out of the window in reason, yet out of the window in reason, yet there is a direct cause to the matter, the motivation of events but with the motivation of events covering hundreds of miles of space with covering hundreds of miles of space with a setting, there, which expressed the a setting, there, which expressed the feelings of thousands of men who were feelings of thousands of men who were battling for their government, to prove battling for their government, to prove that "love" is a force great and real that "love" is a force great and real that lurked in the heart of the lad of the lurked in the heart of the lad of the village and caused to stage about the village and caused to stage about the village, a patriotic, public, public, village, a patriotic, public, public, the first early of the children, spoken the first early of the children, spoken the first early of the children, spoken

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Characteristic of him was his remark when, following the brilliont premiere of "America" in New York, he was told that he had "arrived" in the "movie" world. Where the average boy of his age would have thought of how success meant a new automobile, plenty of spending money or similar things, Hamilton, tears glistening in his eyes, exclaimed: "Then I can have mother and dad take a nice long trip and enjoy themselves."

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"That was two years ago. Since then I have played in stock and been with a traveling show. I had almost forgotten my determination to become a star in pictures, when came two bits from the studios, one a request to call at the Griffith studio, and a similar request from Goldwyn studio. I went out and met Griffith, and here I am."

With the exception of the good [illegible] Fairbanks shows, "The [illegible] Hopkins at the Forrest Theatre, Philadelphia, now has on view three notable film productions of an equal magnitude, D. W. Griffith's two historical pictures, "America," being now [illegible] at the Chestnut Street Opera House and "The Ten Commandments" [illegible]

D.W. GRIFFITH'S
WORLD'S 8TH WONDER
AMERICA

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Wishing it an abundance of success, and with personal regards, believe me,

Very truly yours,

MAYOR OF PHILADELPHIA.

SCENE IN "AMERICA" - CHESTNUT ST. OPERA HOUSE

[illegible] OF HAMILTON IN "AMERICA" AT CHESTNUT STREET OPERA HOUSE

"America" Stays at Opera House

Griffith Picture Is Especially Interesting Now to Children.

Interest in the D. W. Griffith production of "America" at the Chestnut Street Opera House is growing. That is indicated by undiminished attendance in spite of the fact that the sixth week of the local engagement will begin tomorrow. Many school children who are participants in an essay contest devoted to "America" and its historic aspects, have been among recent visitors to the Opera House. That contest will end next Saturday. Essays are sent to the manager of the theatre.

"America" is held to be one of the best of Griffith's masterly creations. He spent considerably more than a million dollars upon the production and he availed himself of opportunities to obtain authentic accounts of happenings in the Revolutionary War so that he might visualize them and make them, for all time, a photographic record of vital events. He had the resources of numerous historical societies at his command and there was every possible helpfulness from noted historians, to the extent even of lending him all sorts of equipment for soldiers and all sorts of treasured relics. The actual historic sites were used whenever that was possible and, where duplication was necessary because of present-day conditions, the greatest care was taken to be accurate. The picture is not just history—it is filled with romance and with drama. The romance of a couple whose destinies are affected by the Revolutionary War is presented, and Carol Dempster and Neil Hamilton are ideal for the couple. Lionel Barrymore, Lucille La Verne, Charles Emmett Mack and others are in the big cast. There is a big acting company and, as might be expected, there are many persons seen in battles and in peaceful affairs. Actual United States soldiery is represented in the troops at Bunker Hill and other battles of the picture. One of the outstanding events of the production is the ride of Paul Revere—quite the most exciting presentation that the screen has yet provided.

The picture is shown twice daily and there is a large orchestra that plays a spirited and synchronized score, containing many tunes that stir Americans to real enthusiasm.

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Every Facility Given D. W. Griffith to Obtain Historical Accuracy for "America" Picture.

LEXINGTON, MASS., is proud of its glorious traditions. So proud, in fact, that when representatives of a motion picture producer broached the subject of restaging some of the historic scenes on Lexington Green of April 19, 1775, the whole town almost rose in its wrathful horror. But when David Wark Griffith convinced Lexington that the scenes were for "America," the photodramatic romance of the War of American Independence, requested by the Daughters of the American Revolution for their celebration of the sesquicentennial of this country's freedom, the modern Minutemen of Lexington—meaning everyone in the famous Middlesex town—offered every possible facility.

Which explains why the Lexington, Concord and Boston scenes in Griffith's "America," now playing at the Chestnut Street Opera House, are accurate and authentic.

John L. E. Pell, author of "Down to the Sea in Ships," who made the historical arrangement of "America," was the emissary chosen by Griffith to secure the co-operation of the Lexington authorities.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical Society, in discussing the matter the other day. "In fact, the very idea of using a shrine as the Hancock-Clarke house as the locale for a motion picture caused a shiver to run down the backs of most of us. Lexington and its historic associations seemed too sacred to us to be reproduced on the screen. Mr. Pell's request was a large one. He wanted the co-operation of the Lexington Historical Society, the use of the Hancock-Clarke and other historic houses, the use of invaluable historical relics, and the services of historical experts.

"Cold as we had been to the proposition when it was first made, we speedily warmed up when we came to understand the great work Mr. Griffith had undertaken and the masterly manner in which he had gone about it. If the United States Government could co-operate through having its War Department turn over Regular Army units for use in the picture, for the first time in history; if the leading historical experts in other sections of the country could give their valuable services; if the Virginia Historical Society, Massachusetts Historical Society and other similar organizations could place at the disposal their entire personnel and their collections of relics, Lexington could do no less.

"When we learned that through Mr. Charles E. Dutton, secretary of the Boston Athenaeum, and senior warden of the old North Church, those in charge of that famous edifice, hearing the fire alarm and other signals, had given permission to Mr. Griffith to use the church tower for electricity, in order that Paul Revere's ride between eight and nine lights might be given for screen purposes, we could hardly do less than offer Mr. Griffith every facility at our disposal, and so we told Mr. Pell that Mr. Griffith might count 100 per cent. on Lexington.

"The presentation that of motion picture showing got a more perfect start when Mr. Griffith and his staff of technicians and players arrived in Lexington. His calm, delightful manner, his unfailing courtesy, coupled with the real power he has over men of talent and his all-embracing joy and youth charmed everyone, and we felt, I believe, that after meeting him we would have risen to the town to help him make his picture.

"We had thought ourselves versed in our history and tradition, but we were astonished at the novel produced in many instances of the conflict in the old Revolutionary River. Even the very memory and strong long and deep attachments which we thought we had for our ancestors and their deeds in the real beginnings of Lexington's early days. His attention to detail was marvelous."

ON PIONEER PATHS IN MAKING MODERN MOVIES

By LINTON MARTIN

TIME and again we have been assured that the movies have grown up into a mature art, only to be disillusioned by discovering that they have substituted stilts for stature and wigs for wits. Time and again the cry of "Wolf, wolf," has turned out to be merely, "Baa, baa, black sheep, have you any more wool to pull over our eyes?" Small wonder that one Starke Young, in a volume of cambric tea essays published as "The Flower in the Drama" some time ago, complained that, whatever the true and ultimate function of the movies might be, it surely was something more than, or different from photographed society drama, as that term is understood by directors who seem to think that drawing rooms resemble the Pennsylvania station hung with draperies. But if the movies still have to achieve their full maturity, they have at least passed the age of adolescence, and two very significant mileposts of current interest are the new Douglas Fairbanks production, "The Thief of Bagdad," and David Wark Griffith's "America." Neither rubs elbows with photographed drawing-room drama or meringue pie comedy. They represent the opposite poles of entertainment and education in aim and achievement, but both bring added prestige to the country's biggest industry that aims at art.

Probably the time will come when the pictures will be developed along lines that will offer no competition with the stage in the presentation of regulation dramatic stories in action. If a story can be told behind the footlights in the usual limitations, why transfer it to shadowland? But, on the other hand, if a story deals with the intangible stuff of which dreams are made, or the vast vistas of historic happenings, why try to cram them into the conventional stage traffic with more allusions to what takes place off stage than what is seen by the audiences? Each may gain in glory the farther it departs from the other, so that, artistically and commercially, there really need be no competition between the two save upon the universal score of entertainment.

As any art develops it tends to become more distinctive and individual. The drama, as William Archer pointed out in his comprehensive study of "The New Drama and the Old," has just about completed the process of divorcing opera from play proper by discarding florid lyricism in modern realistic stage pieces, with actual human speech in place of the rhythmic arias that Shakespeare loved to place in the mouths of his celebrated characters. And now the movies, in such productions as "The Thief of Bagdad" and "America," are demonstrating that their special functions are not limited, but that they may have such widely separated possibilities as the re-creation of a whole historical period with a wealth of atmospheric authenticity, as in the case of "America," or the concrete visualization of the most ebullient fantasy, as in the case of "The Thief of Bagdad."

* * *

ONLY with the aid of art can we recapture, briefly, the mood and the thrill of childhood. Even then it is probably not the authentic article, but seems so because the artist in color or language presents the kind of picture that appeals to our mature minds as the spirit of youth. It takes genius to do this, whether it be the stupendous genius of a Richard Wagner creating the buoyant figure of a conquering Siegfried in tone or the whimsically sympathetically genius of a Booth Tarkington in his felicitous studies of victims of calf love. There are many of the "stunts" that appeal to the fairy tale tastes of children in "The Thief of Bagdad," but so adroitly are they handled that they are accepted without reservation by the grown-ups as well. After all, what we want to know is not so much how a thing is done, but whether it is well done. And the adventures with the magic rope, the gallop thru cloudland on the winged horse, the feats of the enchanted crystal, the creation of armies apparently out of nowhere and the final flights on the magic carpet are so perfectly done that the fairy tale mood is never disrupted.

If "The Thief of Bagdad" serves to fix dream stuff visually, the Griffith production of "America" serves to fix in our imaginations as well as minds facts that are too likely to be taken for granted by modern Americans who waded thru school histories at an age when they failed to realize the full significance of the struggle and sacrifice that went into the founding of the nation. We can realize how safe the world was made for democracy by the late world war because the news and pictures of that struggle are still comparatively fresh in memory. But the heroic struggle for a principle in '76 may seem fairly remote when the news and editorial columns are taken up with Teapot Domes and Muscle Shoals manipulations. "America" accomplishes the inestimable service of making those early days as real and vital as yesterday's argument about the proper portage in nuts long or the canons of Bath.

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CIRCUS HIS START

Charles Emmett Mack, whose performance of the role of young Montague is one of the outstanding features of D. W. Griffith's "America," now at the Chestnut Street Opera House, is a native of Scranton, Pa., where he attended St. Thomas' College. While in college he saw the circus for the first time and, lured by the apparently carefree gypsy life of a circus man, he decided that the moment he got his diploma he would run away from home and become a clown. He carried out this resolve, joining a small tent show, and later adding himself to Ringling Brothers, "Greatest Show on Earth," with which he traveled for two seasons. He soon lost both his illusions as to circus life being carefree and easy and his desire for travel. But his desire for a histrionic career remained, and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company and settled down to a real apprenticeship for theatrical work. Struck by the opportunities which the screen offered, Mack joined the Griffith forces, getting a small part in "Dream Street."

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One of the most difficult features which confronted D. W. Griffith in his construction of his new production "America", now at the Chestnut Street Opera House, was the introduction of "girl interest" or love interest. At a glance he could visualize many scenes that would touch the heart, but a love motive, love and a reason for love, which would run from the beginning to the end in a photoplay of such magnitude as "America" was a matter which could not be arranged over night. He secured the services of Robert W. Chambers, the well known novelist, who has made the American Revolutionary War history his hobby, and writer and director worked together to put a goodly measure of love interest into this romance, so that now it may fairly called "the romance of the American Revolution."

Though love is fleeting, and may be [illegible] out of the window by reason, [illegible] the romance, when a [illegible] [illegible] hundreds of miles of [illegible] with [illegible] the spirit of [illegible] [illegible] thousands of [illegible] [illegible] [illegible]

Here's a Player With a Good Heart

"I studied theology for four years, and believe I have as real and deep a respect for religion as any man, so that when I say D. W. Griffith is the only man I have ever met who seemed to have something of a great mystic such as the Carpenter of Nazareth in his nature. I am not speaking lightly." Thus speaks Neil Hamilton, Griffith's latest "find." He plays the hero of "America," the romance of the Revolution, now at the Chestnut Street Opera House. Hamilton, born in Lynn, and educated in Athol, Mass., has nothing of the screen star about his manner. He is a simple, whole-souled boy, whose every act and word reveal an unusually beautiful nature. And he is sincerity itself.

Characteristic of him was his remark when, following the brilliant premiere of "America" in New York, he was told that he had "arrived" in the "movie" world. Where the average boy of his age would have thought of how success meant a new automobile, plenty of spending money or similar things. Hamilton, tears glistening in his eyes, exclaimed: "Then I can have mother and dad take a nice long trip and enjoy themselves."

And as one talks with him, one realizes more and more that the big "kick" Hamilton is getting out of his success, is not so much personal satisfaction as the happiness of bringing joy to his white-haired parents.

His theological studies have left their mark on him. His voice is low and vibrates at he discusses those nearest his heart, and there is about his personality a constant suggestion of the ecclesiastic.

"I gave up theology because I was convinced I was not fitted for such a career," he explained. "It may sound foolish, but the stage and the pulpit were the only careers I desired—so I finally tried the stage. I had always been a 'movie' fan. In Athol and later in New Haven I went to every picture that came to town, and I read everything I could find about 'movies.' I could tell you the color of the eyes of every star and all their history.

"So it was natural that instead of trying to get on the stage in the beginning, I should try to break into the movies. I will never forget the day when I left New Haven to take New York by storm, leaving the old folks at home to await my immediate and brilliant return.

"It was the first time I had ever been away from home. When we reached 125th street, the great size of the metropolis awed me so that I burst into tears and wept. I was still crying when, for the first time in my life I reached Broadway. And I was such a 'kick' that I went into the cigar store at the corner of Broadway and Forty-second street to ask where Broadway was.

"I had $25 to last me until I got a job—which I imagined would be the minute the world knew I was in New York. I went around to the studios day after day, while my $25 dwindled lower and lower. I was broke, discouraged and about ready to start walking back to home and New Haven, when I was given a job as an extra at $5 per day when I worked.

"That was two years ago. Since then I have played in stock and been with a traveling show. I had almost forgotten my determination to become a star in pictures, when came two bolts from the blue, one a request to call at the Griffith studio, and a similar request from another studio. I went, saw and met Mr. Griffith and here I am."

With [illegible] production of the new [illegible] Fairbanks picture, "The [illegible] Bagdad," at the Forrest Theatre, Philadelphia, one has an idea that months ago, [illegible] of an great magnitude, D. W. Griffith's fine [illegible] picture, "America," being produced at the Chestnut Street Opera House and "The Two Commandments."

D.W. GRIFFITH'S
WORLD'S 8TH WONDER
AMERICA

CHESTNUT ST. OPERA HOUSE
Twice Daily, 2:30; Evgs., 8:20

CITY OF PHILADELPHIA
Office of the Mayor

My dear Mr. Griffith:—
I was thrilled with patriotism as I witnessed your great picture "America," and am indeed pleased that it is being produced in the old City of Philadelphia.
I trust it will be shown all over the United States, as it carries a lesson of Americanism which is indeed an inspiration and reminds us of the great sacrifice made by our forefathers.
Wishing it an abundance of success, and with personal regards, believe me,

Very truly yours,

MAYOR OF PHILADELPHIA.

SCENE IN "AMERICA" - CHESTNUT ST. OPERA HOUSE

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"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical Society. In discussing the matter the other day. "In fact, the very idea of using a shrine as the Hancock Clarke house as the locale for a motion picture caused a shiver to run down the backs of most of us. Lexington and its historic associations seemed too sacred to us to be reproduced on the screen. Mr. Pell's request was a large one. He wanted the co-operation of the Lexington Historical Society, the use of the Hancock-Clarke and other historic houses, the use of invaluable historical relics, and the services of historical experts.

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"The preconceived idea of motion picture directors got a severe setback when Mr. Griffith and his staff of technicians and players arrived in Lexington. His calm, delightful manner, his unfailing courtesy, even to the lowest paper, his keen sense of humor and his all embracing joy and faith charmed everyone who met him. We believe that every quaint nook in Lexington would have risen to the occasion to help him make his picture.

"We had thought movies based on great history and tradition, but we were astonished at the work producers do in making inventions of the conceit of Hollywood's fancy. Now, the Lexington and Concord scenes bring back and keep the relics, which are sacred to us, and place on the rear transcript of Lexington's early days the situation in which we believe.

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TIME and again we have been assured that the movies have grown up into a mature art, only to be disillusioned by discovering that they have substituted stilts for stature and wigs for wits. Time and again the cry of "Wolf, wolf," has turned out to be merely, "Baa, baa, black sheep, have you any more wool to pull over our eyes?" Small wonder that one Starke Young, in a volume of cambric tea essays published as "The Flower in the Drama" some time ago, complained that, whatever the true and ultimate function of the movies might be, it surely was something more than, or different from photographed society drama, as that term is understood by directors who seem to think that drawing rooms resemble the Pennsylvania station hung with draperies. But if the movies still have to achieve their full maturity, they have at least passed the age of adolescence, and two very significant mileposts of current interest are the new Douglas Fairbanks production, "The Thief of Bagdad," and David Wark Griffith's "America." Neither rubs elbows with photographed drawing-room drama or meringue pie comedy. They represent the opposite poles of entertainment and education in aim and achievement, but both bring added prestige to the country's biggest industry that aims at art.

Probably the time will come when the pictures will be developed along lines that will offer no competition with the stage in the presentation of regulation dramatic stories in action. If a story can be told behind the footlights in the usual limitations, why transfer it to shadowland? But, on the other hand, if a story deals with the intangible stuff of which dreams are made, or the vast vistas of historic happenings, why try to cram them into the conventional stage traffic with more allusions to what takes place off stage than what is seen by the audiences? Each may gain in glory the farther it departs from the other, so that, artistically and commercially, there really need be no competition between the two save upon the universal score of entertainment.

As any art develops it tends to become more distinctive and individual. The drama, as William Archer pointed out in his comprehensive study of "The New Drama and the Old," has just about completed the process of divorcing opera from play proper by discarding florid lyricism in modern realistic stage pieces, with actual human speech in place of the rhythmic arias that Shakespeare loved to place in the mouths of his celebrated characters. And now the movies, in such productions as "The Thief of Bagdad" and "America," are demonstrating that their special functions are not limited, but that they may have such widely separated possibilities as the re-creation of a whole historical period with a wealth of atmospheric authenticity, as in the case of "America," or the concrete visualization of the most ebullient fantasy, as in the case of "The Thief of Bagdad."

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ONLY with the aid of art can we recapture, briefly, the mood and the thrill of childhood. Even then it is probably not the authentic article, but seems so because the artist in color or language presents the kind of picture that appeals to our mature minds as the spirit of youth. It takes genius to do this, whether it be the stupendous genius of a Richard Wagner creating the buoyant figure of a conquering Siegfried in tone or the whimsically sympathetically genius of a Booth Tarkington in his felicitous studies of victims of calf love. There are many of the "stunts" that appeal to the fairy tale tastes of children in "The Thief of Bagdad," but so adroitly are they handled that they are accepted without reservation by the grown-ups as well. After all, what we want to know is not so much how a thing is done, but whether it is well done. And the adventures with the magic rope, the gallop thru cloudland on the winged horse, the feats of the enchanted crystal, the creation of armies apparently out of nowhere and the final flights on the magic carpet are so perfectly done that the fairy tale mood is never disrupted.

If "The Thief of Bagdad" serves to fix dream stuff visually, the Griffith production of "America" serves to fix in our imaginations as well as minds facts that are too likely to be taken for granted by modern Americans who ended their school histories at an age when they failed to realize the full significance of the struggle and sacrifice that went into the founding of the nation. We can realize how safe the world was made for democracy by the late world war because the news and pictures of that struggle are still comparatively fresh in memory. But the heroic struggle for a principle in '76 may seem fairly remote when the news and editorial columns are taken up with Frank Dome and Mazola Shoals manipulations. "America" accomplishes the indelible service of making those early days as real and vital as yesterday's argument about the proper spacing in oak logs or the canons of taste.

It is universally recognized that music is the most essential feature in establishing "atmosphere" in a picture. So it is the more surprising that the score "specially compiled" for "The Thief of Bagdad" falls so far short of the possibilities. The episodes of the roaring lions, the fight with the dragon, the grove of enchanted trees, the visit to the midnight sea and the gallop thru the clouds fairly cry aloud for such Wagnerian passages as the magic fire music, Siegfried's encounter with Fafner, the Forest murmurs, the sea music from "The Flying Dutchman" and the "Ride of the Valkyries," while the "Farbaine" motif might have been employed for the chase of invisibles, and then a music made of dissonances, composed by original themes for the various characters. But instead there is just an unimaginative tonal fabric in which the same themes accompany totally dissimilar episodes and hence are meaningless.

CIRCUS HIS START

Charles Emmett Mack, whose performance of the role of young Montague is one of the outstanding features of D. W. Griffith's "America," now at the Chestnut Street Opera House, is a native of Scranton, Pa., where he attended St. Thomas' College. While in college he saw the circus for the first time and, lured by the apparently carefree gypsy life of a circus man, he decided that the moment he got his diploma he would run away from home and become a clown. He carried out this resolve, joining a small tent show, and later adding himself to Ringling Brothers, "Greatest Show on Earth," with which he traveled for two seasons. He soon lost both his illusions as to circus life being carefree and easy and his desire for travel. But his desire for a histrionic career remained, and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company and settled down to a real apprenticeship for theatrical work. Struck by the opportunities which the screen offered, Mack joined the Griffith forces, getting a small part in "Dream Street."

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Though love is fleeting, and may be caught just in passing, and may be out of the window, it requires more than a fleeting glance to make love last with the audiences of a motion picture. So Griffith made it a point to have hundreds of miles of film with creating hundreds of miles of film with a primary theme which represent the lives of thousands of men who were heroes of thousands of men who were building a new government, to stand that love is a most powerful and the thread in the loom of life. Griffith knew that the world would regard his story of the Revolution as a romance if he could show that the love of the soldiers and their sweethearts was the thread which ran through the whole story. For, as a matter of fact, the soldiers were fighting for their sweethearts and their homes, and the sweethearts were doing their bit by sewing and knitting and nursing and doing everything they could to help the men who were fighting for them. So the love story of the soldiers and their sweethearts was the thread which ran through the whole story. For, as a matter of fact, the soldiers were fighting for their sweethearts and their homes, and the sweethearts were doing their bit by sewing and knitting and nursing and doing everything they could to help the men who were fighting for them.

Here's a Player With a Good Heart

"I studied theology for four years, and believe I have as real and deep a respect for religion as any man, so that when I say D. W. Griffith is the only man I have ever met who seemed to have something of a great mystic such as the Carpenter of Nazareth in his nature. I am not speaking lightly." Thus speaks Neil Hamilton, Griffith's latest "find." He plays the hero of "America," the romance of the Revolution, now at the Chestnut Street Opera House. Hamilton, born in Lynn, and educated in Athol, Mass., has nothing of the screen star about his manner. He is a simple, whole-souled boy, whose every act and word reveal an unusually beautiful nature. And he is sincerity itself.

Characteristic of him was his remark when, following the brilliont premiere of "America" in New York, he was told that he had "arrived" in the "movie" world. Where the average boy of his age would have thought of how success meant a new automobile, plenty of spending money or similar things, Hamilton, tears glistening in his eyes, exclaimed: "Then I can have mother and dad take a nice long trip and enjoy themselves."

And as one talks with him, one realizes more and more that the big "kick" Hamilton is getting out of his success, is not so much personal satisfaction as the happiness of bringing joy to his white-haired parents.

His theological studies have left their mark on him. His voice is low and vibrates at he discusses those nearest his heart, and there is about his personality a constant suggestion of the ecclesiastic.

"I gave up theology because I was convinced I was not fitted for such a career," he explained. "It may sound foolish, but the stage and the pulpit were the only careers I desired—so I finally tried the stage. I had always been a 'movie' fan. In Athol and later in New Haven I went to every picture that came to town, and I read everything I could find about 'movies.' I could tell you the color of the eyes of every star and all their history.

"So it was natural that instead of trying to get on the stage in the beginning, I should try to break into the movies. I will never forget the day when I left New Haven to take New York by storm, leaving the old folks at home to await my immediate and brilliant return.

"It was the first time I had ever been away from home. When we reached 125th street, the great size of the metropolis awed me so that I burst into tears and wept. I was still crying when, for the first time in my life I reached Broadway. And I was such a 'kick' that I went into the cigar store at the corner of Broadway and Forty-second street to ask where Broadway was.

"I had $25 to last me until I got a job—which I imagined would be the minute the world knew I was in New York. I went around to the studios day after day, while my $25 dwindled lower and lower. I was broke, discouraged and about ready to start walking back to home and New Haven, when I was given a job as an extra at $5 per day when I worked.

"That was two years ago. Since then I have played in stock and keep with a touring show. I had almost forgotten our determination to become a star in pictures, when came two bolts from the blue, one a request to call at the Griffith studio, and a similar request from another studio. I went and met Mr. Griffith and here I am."

D.W. GRIFFITH'S
WORLD'S 8TH WONDER
AMERICA

CHESTNUT ST. OPERA HOUSE
Twice Daily, 2:30; Eve., 8:20

CITY OF PHILADELPHIA
Office of the Mayor

My dear Mr. Griffith:—

I was thrilled with patriotism as I witnessed your great picture "America," and am indeed pleased that it is being produced in the old City of Philadelphia.

I trust it will be shown all over the United States, as it carries a lesson of Americanism which is indeed an inspiration and reminds us of the great sacrifice made by our forefathers.

Wishing it an abundance of success, and with personal regards, believe me,

Very truly yours,

MAYOR OF PHILADELPHIA.

SCENE IN "AMERICA" - CHESTNUT ST. OPERA HOUSE

"America" Stays at Opera House

Griffith Picture Is Especially Interesting Now to Children.

Interest in the D. W. Griffith production of "America" at the Chestnut Street Opera House is growing. That is indicated by undiminished attendance in spite of the fact that the sixth week of the local engagement will begin tomorrow. Many school children who are participants in an essay contest devoted to "America" and its historic aspects, have been among recent visitors to the Opera House. That contest will end next Saturday. Essays are sent to the manager of the theatre.

"America" is held to be one of the best of Griffith's masterly creations. He spent considerably more than a million dollars upon the production and he availed himself of opportunities to obtain authentic accounts of happenings in the Revolutionary War so that he might visualize them and make them, for all time, a photographic record of vital events. He had the resources of numerous histor'cal societies at his command and there was every possible helpfulness from noted historians, to the extent even of lending him all sorts of equipment for soldiers and all sorts of treasured relics. The actual historic sites were used whenever that was possible and, where duplication was necessary because of present-day conditions, the greatest care was taken to be accurate. The picture is not just history—it is filled with romance and with drama. The romance of a couple whose destinies are affected by the Revolutionary War is presented, and Carol Dempster and Neil Hamilton are ideal for the couple. Lionel Barrymore, Lucille La Verne, Charles Emmett Mack and others are in the big cast. There is a big acting company and, as might be expected, there are many persons seen in battles and in peaceful affairs. Actual United States soldiery is represented in the troops at Bunker Hill and other battles of the picture. One of the outstanding events of the production is the ride of Paul Revere—quite the most exciting presentation that the screen has yet provided.

The picture is shown twice daily and there is a large orchestra that plays a spirited and synchronized score, containing many tunes that stir Americans to real enthusiasm.

CAROL DEMPSTER IN "AMERICA" CHESTNUT ST. OPERA HOUSE

Lexington's Leading Men Helped Film

Every Facility Given D. W. Griffith to Obtain Historical Accuracy for "America" Picture.

LEXINGTON, MASS., is proud of its glorious traditions. So proud, in fact, that when representatives of a motion picture producer broached the subject of restaging some of the historic scenes on Lexington Green of April 19, 1775, the whole town almost rose in its wrathful horror. But when David Wark Griffith convinced Lexington that the scenes were for "America," the photodramatic romance of the War of American Independence, requested by the Daughters of the American Revolution for their celebration of the sesquicentennial of this country's freedom, the modern Minutemen of Lexington—meaning everyone in the famous Middlesex town—offered every possible facility.

Which explains why the Lexington, Concord and Boston scenes in Griffith's "America," now playing at the Chestnut Street Opera House, are accurate and authentic.

John L. E. Pell, author of "Down to the Sea in Ships," who made the historical arrangement of "America," was the emissary chosen by Griffith to secure the co-operation of the Lexington authorities.

"It was characteristic of us as New Englanders that we didn't warm up to the idea at all at first," said Edwin B. Worthen, president of the Lexington Historical Society, in discussing the matter the other day. "In fact, the very idea of using a shrine as the Hancock Clarke house as the locale for a motion picture caused a shiver to run down the backs of most of us. Lexington and its historic associations seemed too sacred to us to be reproduced on the screen. Mr. Pell's request was a large one. He wanted the co-operation of the Lexington Historical Society, the use of the Hancock-Clarke and other historic houses, the use of invaluable historical relics, and the services of historical experts.

"Cold as we had been to the proposition when it was first made, we speedily warmed up when we came to understand the great work Mr. Griffith had undertaken and the masterly manner in which he had gone about it. If the United States Government could co-operate through having its War Department turn over Regular Army units for use in the picture, for the first time in history; if the leading historical experts in other sections of the country could give their valuable services; if the Virginia Historical Society, Massachusetts Historical Society and other similar organizations could place at the disposal their entire personnel and their collections of relics, Lexington could do no less.

"When we learned that through Mr. Charles E. Bolton, secretary of the Boston Athenaeum, and senior warden of the Old North Church, those in charge of that famous attic, braving the ravens and other dangers, had given permission for Mr. Griffith to wire the church tower for electricity, in order that Paul Revere's ride lanterns might shine brightly enough for screen purposes, we could hardly do less than offer Mr. Griffith every facility at our disposal. And so we told Mr. Pell that Mr. Griffith might count 100 per cent. on Lexington.

"The presentation that of motion picture showing our ancestors attacking British, and placing Lexington in the limelight, delightful pageantry, we watched courtesy even to the last penny, the keen sense of humor and the all embracing love and pride displayed everywhere who met him. I believe that after meeting him we would have run the town in pieces to help him make his picture.

"We had thought ourselves versed in local history and tradition, but we were astonished at the novel producers' ingenious knowledge of the country, the hills of Massachusetts, Virginia, the Carolinas and Delaware. Even the town council, delighted with and deep in the private secrets of the country, could not pick us up on our knowledge of Lexington's early days. His attention to detail was marvelous.

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ON PIONEER PATHS IN MAKING MODERN MOVIES

By LINTON MARTIN

TIME and again we have been assured that the movies have grown up into a mature art, only to be disillusioned by discovering that they have substituted stilts for stature and wigs for wits. Time and again the cry of "Wolf, wolf," has turned out to be merely, "Baa, baa, black sheep, have you any more wool to pull over our eyes?" Small wonder that one Starke Young, in a volume of cambric tea essays published as "The Flower in the Drama" some time ago, complained that, whatever the true and ultimate function of the movies might be, it surely was something more than, or different from photographed society drama, as that term is understood by directors who seem to think that drawing rooms resemble the Pennsylvania station hung with draperies. But if the movies still have to achieve their full maturity, they have at least passed the age of adolescence, and two very significant mileposts of current interest are the new Douglas Fairbanks production, "The Thief of Bagdad," and David Wark Griffith's "America." Neither rubs elbows with photographed drawing-room drama or meringue pie comedy. They represent the opposite poles of entertainment and education in aim and achievement, but both bring added prestige to the country's biggest industry that aims at art.

Probably the time will come when the pictures will be developed along lines that will offer no competition with the stage in the presentation of regulation dramatic stories in action. If a story can be told behind the footlights in the usual limitations, why transfer it to shadowland? But, on the other hand, if a story deals with the intangible stuff of which dreams are made, or the vast vistas of historic happenings, why try to cram them into the conventional stage traffic with more allusions to what takes place off stage than what is seen by the audiences? Each may gain in glory the farther it departs from the other, so that, artistically and commercially, there really need be no competition between the two save upon the universal score of entertainment.

As any art develops it tends to become more distinctive and individual. The drama, as William Archer pointed out in his comprehensive study of "The New Drama and the Old," has just about completed the process of divorcing opera from play proper by discarding florid lyricism in modern realistic stage pieces, with actual human speech in place of the rhythmic arias that Shakespeare loved to place in the mouths of his celebrated characters. And now the movies, in such productions as "The Thief of Bagdad" and "America," are demonstrating that their special functions are not limited, but that they may have such widely separated possibilities as the re-creation of a whole historical period with a wealth of atmospheric authenticity, as in the case of "America," or the concrete visualization of the most ebullient fantasy, as in the case of "The Thief of Bagdad."

* * *

ONLY with the aid of art can we recapture, briefly, the mood and the thrill of childhood. Even then it is probably not the authentic article, but seems so because the artist in color or language presents the kind of picture that appeals to our mature minds as the spirit of youth. It takes genius to do this, whether it be the stupendous genius of a Richard Wagner creating the buoyant figure of a conquering Siegfried in tone or the whimsically sympathetically genius of a Booth Tarkington in his felicitous studies of victims of calf love. There are many of the "stunts" that appeal to the fairy tale tastes of children in "The Thief of Bagdad," but so adroitly are they handled that they are accepted without reservation by the grown-ups as well. After all, what we want to know is not so much how a thing is done, but whether it is well done. And the adventures with the magic rope, the gallop thru cloudland on the winged horse, the feats of the enchanted crystal, the creation of armies apparently out of nowhere and the final flights on the magic carpet are so perfectly done that the fairy tale mood is never disrupted.

If "The Thief of Bagdad" serves to fix dream stuff visually, the Griffith production of "America" serves to fix in our imaginations as well as minds facts that are too likely to be taken for granted by modern Americans who waded thru school histories at an age when they failed to realize the full significance of the struggle and sacrifice that went into the founding of the nation. We can realize how safe the world was made for democracy by the late world war because the news and pictures of that struggle are still comparatively fresh in memory. But the heroic struggle for a principle in '76 may seem fairly remote when the news and editorial columns are taken up with Francis Ferdinand and Muscle Shoals manipulations. "America" accomplishes the inestimable service of making those early days as real and vital as yesterday's argument about the proper pasting in cash jobs or the causes of strife.

It is universally recognized that music is the most essential feature in establishing "atmosphere" in a picture. But it is the more surprising that the score specially composed for "The Thief of Bagdad" falls so far short of the possibilities. The episodes of the racing dames, the fight with the dragon, the grove of enchanted trees, the visit to the midnight sea and the gallop thru the clouds fairly are shout for such Wagnerian excerpts as the magic fire music, Siegfried's encounter with Fafner, the Forest murmurs, the sea music from "The Flying Dutchman" and the "Ride of the Valkyries," while the "Parsifal" motif might have been employed for the chase of invisibility, and then a music made of these connected for original themes for the central characters. But instead there is just an uninspired tune fitting to every the same theme accompanying totally dissimilar episodes, and hence no meaningful

CIRCUS HIS START

Charles Emmett Mack, whose performance of the role of young Montague is one of the outstanding features of D. W. Griffith's "America," now at the Chestnut Street Opera House, is a native of Scranton, Pa., where he attended St. Thomas' College. While in college he saw the circus for the first time and, lured by the apparently carefree gypsy life of a circus man, he decided that the moment he got his diploma he would run away from home and become a clown. He carried out this resolve, joining a small tent show, and later adding himself to Ringling Brothers, "Greatest Show on Earth," with which he traveled for two seasons. He soon lost both his illusions as to circus life being carefree and easy and his desire for travel. But his desire for a histrionic career remained, and he went into vaudeville. Finding even the traveling there too irksome, he joined a stock company and settled down to a real apprenticeship for theatrical work. Struck by the opportunities which the screen offered, Mack joined the Griffith forces, getting a small part in "Dream Street."

"AMERICA"

Griffith Picture Continues Its Big Success at the Opera House

Interest in the D. W. Griffith production of "America" at the Chestnut Street Opera House is growing. That is indicated by undiminished attendance in spite of the fact that the sixth week of the local engagement will begin Monday. Many school children who are participants in an essay contest devoted to "America," and its historic aspects, have been among recent visitors to the Opera House. That contest will end next Saturday. Essays are sent to the manager of the theatre.

"America" is held to be one of the best of Griffith's masterly creations. He spent considerably more than a million dollars upon the production and he availed himself of opportunities to obtain authentic accounts of happenings in the Revolutionary War so that he visualize them and make them, for all time, a photographic record of vital events. He had the resources of numerous historical societies at his command and there was every possible helpfulness from noted historians, to the extent even of lending him all sorts of equipment for soldiers and all sorts of treasured relics.

The picture is shown twice daily and there is a large orchestra that plays a spirited and synchronized score, containing many tunes that stir Americans to real enthusiasm.

Getting "Girl Interest"

One of the most difficult features which confronted D. W. Griffith in his construction of his new production "America", now at the Chestnut Street Opera House, was the introduction of "girl interest" or love interest. At a glance he could visualize many scenes that would touch the heart, but a love motive, love and a reason for love, which would run from the beginning to the end in a photoplay of such magnitude as "America" was a matter which could not be arranged over night. He secured the services of Robert W. Chambers, the well known novelist, who has made the American Revolutionary War history his hobby, and after long and tedious worked over time to put a goodly measure of love interest into this feature so that now it may be justly called the romance of the American Revolution.

Though love is fleeting, and may fly out of the window by reason of the [illegible] when a distress comes to the parents, when a distress comes to the nation, by mobilizing of women [illegible] hundreds of miles of cases with a primary theme, which expressed the feelings of thousands of men who were building a new government, by [illegible] that love is a pure gift, and we believed in the best of it, out of the chaos and respect to arise about the [illegible] Face, a soldier, of which [illegible] the early of the ordinary [illegible] [illegible] [illegible]

NEIL HAMILTON and CAROL DEMPSTER in "AMERICA"
Chestnut. (film)

Charles Mack. "AMERICA"
CHESTNUT STREET OPERA HOUSE

America

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The actual historic sites were used whenever that was possible and where duplication was necessary because of present day conditions, the greatest care was taken to be accurate. The picture is not just history—it is filled with romance and with drama. The romance of a couple whose destinies are affected by the Revolutionary War is presented and Carol Dempster and Neil Hamilton are ideal for the couple. Lionel Barrymore, Lucille La Verne, Charles Emmett Mack and others are in the big cast.

There is a big acting company and, as might be expected, there are many persons seen in battles and in peaceful affairs. Actual United States soldiery is represented in the troops at Bunker Hill and other battles of the picture. One of the outstanding events of the production is the ride of Paul Revere—quite the most exciting presentation that the screen has yet provided.

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Though love is fleeting, and may fly out of the window for reasons less than poverty, when a director comes to deal with the multitude of scenes covering hundreds of miles of space with a primary theme, which expressed the feelings of thousands of men who were building a new government, he found that love is a mere pigmy, and not inclined in the least to fly out of the window and spread its wings about the place. Love in a cottage, or within the four walls of the ordinary spoken drama seemed simple enough, but the task of keeping two hearts together while a government was being made was another thing. But it is just this thing that Griffith did do in "The Birth of a Nation," and he is doing it in "America." He has harked back to the greatest love story ever written for his romance in "America." As in "Romeo and Juliet" the house is divided; the little Tory Nancy Montague falls deeply in love with Nathan Holden, the rebel. So there is opposition and love has its obstacles, but love is finally triumphant.

CHESTNUT—"America." D. W. Griffith's re-telling of a thrilling phase of our country's history.

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I trust it will be shown all over the United States, as it carries a message of Americanism which is indeed an inspiration and reminds us of the great service made by our forefathers.

Wishing it an abundance of success, and with personal regards, believe me,

Very truly yours,

W. Freeland Kendrick

MAYOR OF PHILADELPHIA

GRIFFITH'S 'AMERICA' STARTS ON 7TH WEEK

Photoplay of Revolutionary Days Attracts School Children to the Chestnut

"America," D. W. Griffith's magnificently conceived and admirably executed screen production of a Robert W. Chambers original story devoted to the romance of a young couple in the American War of Independence, will begin on Monday the seventh week of the engagement at the Chestnut Street Opera House. Interest in this picture is growing rather than diminishing and it is noted that there are many school classes now attending performances. Teachers have recommended "America" for its remarkable fidelity for delineation of corresponding events in the Revolutionary War.

"America" is shown in seven reels. Wonderfully synchronized and [illegible] is now being [illegible] [illegible] is a remarkable [illegible] [illegible] of sound and [illegible] [illegible] the interest of the life of Paul Revere, [illegible] [illegible] [illegible]

What This Week's Mail Discloses

To Dramatic Editor:

Sir—Having seen the historical picture "America" at the Forty-fourth Street Theatre in New York on February 28, and being greatly interested in it, I recommended it very highly at home and saw it again on Saturday night.

I was disappointed in noting that the film has been cut and the showing is not the same as shown in New York, and in my estimation it has weakened the picture. I notice, however, that the prices were not reduced, although the showing time is cut, as nearly as I can estimate, about fifteen minutes.

The parts cut out are one brief part showing a very emotional part by Caroyl Demster about the time the brother is brought into the room or where the father was brought in. It was a distinct loss to the picture in omitting it, even though brief.

The main cut, which, in my estimation, affected the sense of the picture and showing the real reason why Montague was won over to the American cause by the despicable actions of Walter Butler is a decided loss to the picture. It was a part of a debauched party, showing the rottenness of Butler and the brutality of Captain Hare, in which women are involved. Tories and Indians. Butler has Miss Montague brought to him and abuses her until she faints. He then carries her up the stairway, but is called by Brant, the Indian chief, who insists on Butler's giving attention to some military act. After trying to stall, Butler finally puts the girl on the stairway. In the meantime, Holden and a Continental officer, sent with him to investigate conditions and in command of Morgan's men, are trapped in the house and are hidden during the time of the orgy. Holden is torn between love and duty and it is as much as the officer can do, who even strikes Holden to make him see his duty, when Holden sees or hears Miss Montague resisting Butler. As the officer and Holden go into a room an Indian prowling inside the house hears them—this is an exciting part—and he creeps up and stabs through the heavy drapery and kills the officer. Holden escapes and reaches his troop, and that part leads on to the fighting and final rescue at Fort Paradise.

A scene where the guards are overpowered by the two servants is also omitted, as well as brutality to Montague, who sees Butler in his true colors. All that has been omitted between the time the brother of Montague is killed and when the Montagues leave for the fort.

While my companion and the audience were carried away with the picture—and I assure you it is a wonderful and patriotic picture and should be seen by every person, especially school children, because of its historical connections—yet I feel that the people of Philadelphia are not being given a square deal as the picture is now presented. Why should such a vital part be omitted when the same prices are charged? Advertisements clip it up from the New York run and New York newspaper criticisms and recommendations, but it is not being presented here as it was in New York, and I think the people of Philadelphia are not as much entitled to the full and complete picture as New York. It may be that the Pennsylvania censors have had their hands in the picture, and if so they should be called to account, as they are not the ordained censors of the States of this country, and we are not bothered to admit that we are weak-minded on moral points. The picture shows Butler, as he is represented in history, and as the picture is to show it to the last, it should be presented in its original form. Hence, by this cut, it shows merely as an introductory picture for Philadelphia, instead equal treatment with New York.

J. F. Mathieson

Furniture and Houses Play Roles

Important Considerations That Have to Do With Success of Griffith in Picture Production.

HOW great a role do furniture and architecture play in a theatrical production? Furniture is always a good actor, and will ordinarily do excellent team work with the average performer, though there are some who never realize this, but are forever getting in the furniture's way, and it is for this reason probably that the producing manager of the legitimate may not concern himself seriously with the minor appointments of his production. He knows that a chair is a chair whether it has an arm or not, and the period of its construction is about the only thing that gets his attention.

Architecture is another matter. Architecture is a "ham," that is, it is always a bad actor. One cannot believe that a "stage room" with but one door could co-operate with any actor. The room may be of the correct period, but one cannot imagine 15 people, for instance, coming and leaving the scene for a duration of twice 60 minutes without something dreadful happening. Architecture is immobile, it will not move an inch, being in this respect unlike furniture which has locomotion.

So what must the poor producing manager do; he knocks out a hole to the right of him, he knocks out a hole to the left of him, two to the front of him, and one hither and one thither, suspends some woodwork for doors and windows, and presto he has four doors and a series of windows, beyond which many scenes may be enacted. A most unnatural production, yet it may have to stand for a modern apartment room, though it in nowise may resemble the type.

And it is all accepted as a matter of fact.

Now whereas furniture or architecture may be a pliable substance within the hands of the producer of the spoken drama; it is as adamant within the hands of a photoplay director, say, D. W. Griffith, for instance. Whereas, the former may pull down a wall and make a door, the latter has to construct a wall, and let it go at that.

If he has a surging mob to get to a given point, say a room with but one door, he has to get them through that door and out again. He dare not pull down, but must build. Especially is this true when he is at work on a production such as "America," when all architecture and accessories must be genuine likenesses to the originals. This all means tremendous preliminary work.

When Griffith's staff was at work at his studio on such sets as the House of Parliament, Independence Hall, the House of Burgesses in Virginia and the Hancock-Clarke house of Lexington, Mass., it was realized that it would be necessary to produce replicas of these properties.

It would not have been a more grievous mistake had Griffith and his associates constructed the dancing chamber in the Clarke house at Lexington, where the Revolutionary patriots danced during the early morning hours of the war of Independence, with four doors instead of one, than had he constructed a room four feet high in the home of George Washington.

A director of the spoken drama might have had trouble in such a situation, however, owing to the fact that his barrie and his actors are in the dancing chamber and then suddenly find themselves in the adjoining room, where supposedly the guests of Hancock had a bucket of water and never dance a lively toe. On the other hand the photoplay director is not to be taken off his architecture and furniture trick to think in his narrative, actors must go out, with no intermediate exit, for an actor, as much the stage director, knows that he must be in Boston and Lexington.

* * * *

PAUSING LONG ENOUGH TO re-light the cigar, he continued somewhat reflectively:

"Do you know we learn something every day. I wonder if that's an admission or a confession. I am free to confess," he continued, "that I don't know it all, yet I must admit that—I say this advisedly—I have forgotten a lot. But, be that as it may, here is an incident that was told me which set me to thinking awful hard, and finally resulted in the discovery that some years ago we were all riding on two wheels and today we are all riding on four wheels. While you will see that the bicycle and automobile are as foreign to my subject as can be, they nail the argument just the same.

"But here is the story. A woman of mature years was asked how he liked D. W. Griffith's 'America' the day after she had attended a performance of the photoplay. She replied that she had been quite overwhelmed, saying that there were moments of sadness which might have been softened somewhat, and went on to say that even the eyes of the men about her were touched with moisture when George Washington died. But even more tragic were the moments when his body was brought to the bedchamber of his injured father.

"Of course, I need not say that had the character of George Washington been placed in this situation that the audience would have shrieked with laughter instead of being moved to tears, and with this fact uppermost in my mind I was ready to condemn the poor old woman pretty severely. But I put on my thinking cap instead; ergo, as the gravedigger says in 'Hamlet,' the bicycle and the automobile.

"While we must admit that this poor soul is to be criticised most adversely for not having brushed up on her history, yet, after all, we are all but little children, and even the wisest of us may learn something every day, although some of us may imagine we known everything and a little more. It was the most natural mistake in the world for her to think that it was George Washington who had died instead of the young gallant of the story, Charles Philip Edward Montague. Men dressed alike in those days just as they do today; the habiliments of young Montague, the distinct knickerbockers and powdered wig, were the exact patterns of those worn by George Washington. We are just as stereotyped today, with our hard hats and hard collars and hard bald heads. When we invent a conveyance with two wheels that the lone individual may enjoy a few moments to himself along comes the 'extra fare' crank who gives the thing four wheels and a taxi metre. Down with individuality, they cry! And up go the new hotels with every hotel room just like every other hotel room.

"Right here is where I want to take off my hat to this man Griffith. The marvel is not that this poor woman thought young Montague was George Washington, but that Griffith has been able to individualize a character which is recognized immediately by nine-tenths of the people. And in a little world where a group of men looks like a cluster of cat-a-nine tails. Now let me go just a bit further on this subject. Even I have learned something from this 'America.' Perhaps I had forgotten it but it came as a bit of news to me just the same, and I am willing to admit ignorance. One of the Griffith research men informed me that the good folk of the American Revolutionary days used to put sand upon their floors instead of rugs and carpets, and that they were given to spitting in this sand after the manner of the beach artists in Atlantic City, especially when they were expecting guests. Whenever at Welcome Hound, for no doubt even the informality extended to the rain might be. What a great opportunity there had been for the Griffith research men, and they have given us the benefit of their labors. I hope you, too, have learned from this, and I hope you will profit from it to some extent. Good night, good night."

BUTLER THE GREATEST VILLAIN.

Who was the greatest villain of the War of American Independence?

No, contray to the general belief, it was not Benedict Arnold, the traitor, but Walter Butler, the Tory.

Such was the conclusion of the staff of research experts, which delved into Revolutionary history, into historical date, and even into private diaries of the period to get facts for "America," the photodrama of the Revolution and which is continuing to win acclamation at the Chestnut Street Opera House.

Traitor to his country though he was, Benedic, Arnold had, previous to his act of treachery fought bravely. History shows him to have been a man weak but tender, a man who could fight fairly, a man endowed with a goodly stock of what is known as "humanity."

But none of the saving graces vouchsafed by history to Arnold are conferred on Butler. Indeed, one historian, an eye witness to some of the horrors, perpetrated by Butler—declares categorically that Butler was a man "without a single redeeming trait."

Louis Wolheim.

Yet, somehow Butler has managed to escape the odium of his ruthless career, and the patriotically minded declare that Griffith's "America," in which the acts of the influence of Butler are vividly portrayed, will go far towards bringing about more friendlty relations between this country and Great Britain through a better understanding of how Butler and men of his ilk and not the great mass of the Tories first brought about and later waged the American Revolution.

It was Butler who advised the British securing the Indians as allies, and who, in order to accomplish this, when the peaceably inclined redskins declined to go on the warpath against the settlers, goaded them into it by massacring whole families of Indians and blaming the deed on the Americans.

It was Butler who gave the order to his Indian allies to spare neither women nor children; who staged wild orgies in order to awaken a thirst for liquor and vice among his savage followers, as well as to satisfy hisown consuming passions.

It was Butler who led the frightful raid on Cherry Valley, slaying noncombatants, white men,redmen, women and children without mercy. It was he who, when he commanded one of the Indians to do a foul deed from which even the savage revolted, himself murdered his friend and ally with a tomahawk.

His acts were the acts of an insane man, his whole career that of a megalomaniac or a paranoiac. Had he lived at the present day he probably would be an inmate of an asylum had his private life been as it was.

Yet, his councils managed to prevail with King George Third, the mad monarch who refused to listen to his more prudent councillors.

Records show that Butler was equally insensible to the courage of enemies and the sufferings of friends. He and his band of savages took no prisoners, gave no quarter. On such few occasions as he did spare life of an enemy, it was but to save the latter up for cruel tortures at the stake. According to contemporary historians, Butler delighted in witnessing the tortures of the helpless.

Songs of the period, and poetry, too, tell the pitiful plight of Butler's closest friends and allies, the one finding their daughters ruined, the other their wives and mothers slain.

And nowhere in history, not even in the records of the English officers, can be found a word in extenuation of Butler's terrible acts. Indeed, on the contrary, it is made very plain that the English officers have neither friendship for him, nor anything but shame for his deeds. On every possible occasion he violated the Britons's inborn respect for fair play.

His arch enemy, Brant, a friend, Butler imagined himself immune from retribution had Brant, tracked through the woods by some of the very soldiers he had helped to turn against the white men and their defenseless homes, he flagged behind and body guard of savages to hold whatever helpless to his aid. He could not forego his opportunity to play the coward.

He was shot through the eye and then tomahawked, leaving, according to contemporary historians, a mass of pulpy matter where once was his face, with a bullet-hole and shattered eye in relief.

CHESTNUT ST. OPERA HOUSE—

Lionel Barrymore
in scene from "AMERICA"
CHESTNUT STREET
OPERA HOUSE

"SWEPT THE AUDIENCE OFF ITS FEET"
EVE. BULLETIN

D.W. GRIFFITH'S

LAST WEEKS

AMERICA

"HISTORICALLY PERFECT"
INQUIRER

"GRIFFITH AT THE ZENITH OF HIS POWERS"
RECORD

MAKES SCREEN HISTORY
PUB. LEDGER

CHESTNUT ST. OPERA HOUSE
TWICE DAILY, 2:30; EVGS., 8:20

FOR BENEFITS ABOVE THEATRES, APPLY BENEFIT DEPT., CHESTNUT ST. OPERA HOUSE. PHONE WALNUT 6230.

No Poetic License

The question has been asked, just what measure of poetic license was given D. W. Griffith in the filming of his latest work, "America," now at the Chestnut? The answer is he was given plenty of poetic license, but he made very little use of it. Were he a man who loves his work less than he does, and were he less industrious than he is, perhaps he could have resorted to the tricks of the trade and covered up many anachronisms and justified his mistakes by the unwritten privilege that gives author and director the authority to let his imagination run away with him.

The finished product, "America," has now been before the public for some weeks, but only favorable criticism has been expressed for the faith which Griffith has kept with his subject.

The greatest difficulty was to give prominence to characters unimportant, or little known historically, and to minimize the importance of interesting important characters. That is to say, confronting a score or more of people whose individualities are as firmly fixed in the minds of even the youngest school children as should not have prominent figures Washington, for instance, as the central romantic personage. Hence Washington stands astride upon the back of a horse that he might make love to his little Tory sweetheart from the second story window of her father's house, might have given a thrill to the audience, but their intelligence would have been insulted.

It was perfectly proper that the young rebel, Arthur Holden, should be elevated to this situation, and as the dominant figure in a film which transcends spectacle, for it has power of giving continuity to a story with a background which compels back on imagination wherever it is [illegible] to go. Mr. Griffith has [illegible] in the spirit [illegible]

America

"America," D. W. Griffith's magnificently conceived and admirably executed screen production of a Robert W. Chambers original story devoted to the romance of a young couple in the American War of Independence, will begin on Monday the seventh week of the engagement at the Chestnut Street Opera House.

Interest in this picture is growing rather than diminishing and it is noted that there are many school children now attending performances—for teachers have recommended "America" for its remarkable faithful delineations of outstanding events in the Revolutionary War. The picture is not by any means a "war" presentation, but such happenings as the battles of Bunker Hill and Lexington, encampment hardships of soldiers at Valley Forge.

The massacre of Frontier Fortress by Indians led by Captain Butler, the signing of the Declaration of Independence, the treachery of the Tories, the Battle at Yorktown and meetings of Parliament, are dealt with with great realism. Griffith gets his great effects through grouping his players, his crowds, his [illegible] and [illegible] of men and [illegible]

[illegible] Company and Lionel [illegible] in the role of Arthur Holden, [illegible] Washington, Mitchell Lewis as Captain Butler, [illegible] Jerome Patrick as Lord Dunmore, [illegible] Lionel Barrymore, Mae Marsh, Erville Alderson, Charles Emmett Mack, Carol Dempster, Frank Puglia, Ralph Lewis, Walter Hiers, Helen Jerome Eddy, Ann Pennington, Ann Mason, Jack Dillon, Ralph Graves, Harry Schenck, Jack Ellis, Ralph Sipperly

Griffith Found Much of Value to Film

D. W. Griffith, on his visit to Valley Forge, obtained a vast amount of information that was of value to him in his picture, "America," continuing to enthrall visitors at the Chestnut Street Opera House. Philadelphians have reason to revere the famous encampment, for had not Washington's army remained there during the winter and spring of 1777-1778, the war for independence of the colonies would have resulted in disaster. As it was the American army began the campaign of 1778 from Valley Forge, marching to Monmouth in pursuit of the British.

Washington's headquarters, occupied by Washington for nearly six months, contains his office and bedroom, and is one of the most revered spots in America. Farther up Valley Creek stands the famous Washington Inn. This was "the bake house" when the American army lay at Valley Forge, while all points of interest are easily accessible from it.

The entire encampment has cost the State of Pennsylvania $1,000,000. Markers have been placed at the important points and the boulevards follow the lines of entrenchments. These extend for several miles, and define the limits of the encampment even where the last trace of the patriot's work has been obliterated. The woodland stretches, cut through the forest, are shaded by overtopping trees, and are delightful retreats from the summer heat. By a judicious use of the ax, vistas of verdant fertile fields and farmlands, and the waters of Valley Creek have been opened to the eye. Inviting bridal paths lead off through the even more picturesque parts, by banks of moss and fern.

On the summit of Mount Joy the commission has erected an observatory for the use of the public. From its heights the tourists can see for miles, and may locate many points of historic interest, which thickly cluster around Valley Forge. Below lies the encampment site, so admirably selected for defense. Two of the forts are still well preserved, but the third has been filled in. The location of each brigade has been marked by a granite marker. In some places the hut holes can be plainly traced.

First in importance among the park memorials is the National Memorial Arch, built by the government at a cost of $100,000 in memory of the officers and men of the American army. The statues of General Wayne and Baron von Steuben are on the Outer Line Boulevard. The States of Maine, Massachusetts, Pennsylvania, New Jersey and Delaware have also erected memorials in the park and the Daughters of the Revolution and the Valley Forge Chapter, D. A. R., have erected memorials to the Unknown Dead at Valley Forge. The oldest school house in Pennsylvania, used during the encampment, and a reproduction of a camp hospital are among objects of interest.

"America" Chest St Opera House

Carol Dempster CHESTNUT

NEIL HAMILTON AND CAROL DEMPSTER IN "AMERICA" CHESTNUT

Griffith Film at Opera House

"America," D. W. Griffith's magnificently conceived and admirably executed screen production of a Robert W. Chambers original story devoted to the romance of a young couple in the American war of independence, will begin tomorrow the seventh week of the engagement at the Chestnut Street Opera

ing rather than diminishing and it is noted that there are many school children now attending performances—for teachers have recommended "America" for its remarkably faithful delineations of outstanding events in the Revolutionary war. The picture is not in any sense a "war" presentation, but such happenings as the battles of Bunker Hill and Lexington, the encampment hardships of soldiers at Valley Forge, the massacre of frontier families by Indians incited by Captain Butler, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and meetings of Parliament are set forth with much realism. Griffith, with his usual efficiency, selected for his players an able group of men and women. Carol Dempster and Lucille Va Verne, who in "Sun Up" in New York are making one of the greatest hits of the stage; Lionel Barrymore, Neil Hamilton Charles Emmett Mack, Louis Wolheim, Riley Hatch and others of fame are in the cast. Soldiers who appear in the battle scenes have the bearing of men trained to fight, for they are United States "regulars," whose services were loaned to Griffith because of the acknowledged importance of his undertaking in bringing the Revolution before the eyes of the people of America.

"America" is shown to spirited music ably synchronized and always appropriate to each scene or event. So remarkable is this combination of sound and sight in the incident of the ride of Paul Revere that people rise to their feet to shout or to applaud as Revere makes his wonderful pilgrimage.

The picture will not be shown this year anywhere except at the Opera House. There is a matinee each day and one night performance daily.

CHESTNUT ST. OPERA HOUSE—As word goes 'round among picture patrons and among those who rarely attend a cinema exhibition, "America," the D. W. Griffith production gains in popularity. Everyone finds in this dramatic tale, with its delightful love interest, an ideal entertainment and at the same time is thrilled by the example of heroic patriotism set by participants in the story. As is generally known now, "America" deals with outstanding events in the War of Independence in this country and the couple that is of main interest, has direct participation in some of the biggest and most significant happenings in all history. This is so because of the fact that on the outcome of the war depended the foundation of the world's greatest and freest nation—the United States of America. Thus there is presented to view one of the most exciting rides ever shown on the screen—that of Paul Revere, at midnight, calling to arms the entire countryside near Boston.

Then there is the Battle of Lexington, with the shot that was heard 'round the world and the Battle of Bunker Hill and that of Johnson Hall, in Northern New York, come in for graphic reproduction. Each of these scenes is enacted with a realism that inspires the utmost enthusiasm. "America" is more and more attracting to school children whose teachers have discovered the picture to be of great assistance in visualizing Revolutionary War events and in inculcating a spirit of patriotism.

Stage and Screen Gossip

The Pennsylvania

SPOTLIGHTS ON FOOTLIGHTS

CHESTNUT—AMERICA

Although this famous picture has been playing at the Chestnut Street Opera House for a number of weeks or months, as yet little has been said about it in these columns. Perhaps there is plenty of compensation for this error in downtown papers. Nevertheless, since "America" will run here for only a few weeks more, added praise will not go amiss.

"America" is a D. W. Griffith picture, which in other words means that it is a milestone on the road of motion pictures. It is what press agents call a graphic presentation of the American Revolution, but what we would call a dainty love story—mythically romantic, interpreted with tremendously real views of well known Revolutionary battles and incidents. It's rather in presenting the types of patriots and tories and their subjects with their conflicts points is one of the big positives of the film.

Neil Hamilton in the role of Nathan Holden, Minute Man, sentimentalist and poet, and Carol Dempster as Miss Nancy Montague, Virginian daughter of a British adherent, are outstanding in the picture. Griffith tried to introduce—as is the custom with this type of play—the usual funny character to break the monotony of continuous excitement. For this part he selected a toothless old cobbler. But the humor in the man utterly failed. It is not funny. It takes an Barnes Torrence to do a part like that.

The historical scenes in the film are well presented. King George III, Samuel Adams, John Hancock, George Washington, William Pitt, Lord Chamberlain, Thomas Jefferson, Patrick Henry, Hessian Hugo and others are characterized to admirable precision. The battles of Bunker Hill, Lexington, Concord and other equally famous incidents are superbly capably delivered and excellently done. Nothing can be demanded from the pictures in the way of history. It is all there for the eye to witness.

"America" has established itself once again as the foremost contender in the film popularity. Having the picture might be likened to read an famous historical novels of Kenna, Scott, Eckard or Porter. But probably, we would rather see "The Pride of Kentucky" or "The Coast of Bohemia" on a cobblestone pavement.

H. E. H.

CHESTNUT—"America"

As word goes around among picture patrons and among those who rarely attend a cinema exhibition, "America," the D. W. Griffith production at the Chestnut Street Opera House, gains in popularity. Everyone finds in this dramatic tale, with its delightful love interest, an ideal entertainment and at the same time is thrilled by the example of heroic patriotism set by participants in the story. As is generally known now, "America" deals with outstanding events in the War of Independence in this country and the couple that is of main interest, has direct participation in some of the biggest and most significant happenings in all history. This is so because of the fact that on the outcome of the war depended the foundation of the world's greatest and freest nation—the United States of America. Thus there is presented to view one of the most exciting rides ever shown on the screen—that of Paul Revere, at midnight, calling to arms the entire countryside near Boston.

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CAROL DEMPSTER - CHESTNUT ST. OPERA HOUSE

"America" Chest. St. Opera House

LAST TWO WEEKS

D. W. GRIFFITH'S

"GREATEST PLAY EVER STAGED" N.Y. WORLD

AMERICA

CHESTNUT ST. OPERA HOUSE

2:20-TWICE DAILY-9:20

BEST SEATS $1.00 AT ALL MATS.

FOR BENEFITS ABOVE THEATRES, APPLY BENEFIT DEPT., CHESTNUT ST. OPERA HOUSE. PHONE WALNUT 6250.

Climbed Ladder of Fame With Ability

High tribute has been paid by Robert W. Chambers, author of the story upon which "America" was founded, for the work of D. W. Griffith in bringing to the screen the notable picture of that name. Those who see "America" here at the Chestnut Street Opera House will assuredly agree with the Chambers' judgment, which, in a recent interview, was given as follows:

"Griffith is the head, brains, inception, executive of everything. Without this really great artist there would have been only a caricature, not an authentic and magnificently dramatic picture representing the sacrifice our ancestors offered as the price of liberty of mind and body.

"It is because he is every inch an artist, a born leader and every inch a man that Griffith accomplishes what he does and stands alone at the very peak of pictorial achievement.

"In pictures the staff and company are what the director is. Respect, confidence, belief in him make them efficient. I never have heard Mr. Griffith's voice raised in anger or reproach. I never heard him blame anybody except himself for any mishap or accident. He shoulders everything with a boyish laugh or gay and humorous comment. He is the effortless courage, generosity and smiling equanimity that inspires—that gets good work out of mediocrity, that heartens and encourages self-distrust, that never asks of anybody anything which he is not ready to do himself. This man has no vanity; his modesty is real; he is the hardest worker I have ever known; he is both kind and exactly just, and, though always he spares others, he never spares himself.

"Where in this picture he and I have not agreed, usually I found that he was right. Often he generously yielded his judgment to mine—which never, however, convinced me that I am entirely right.

"The staff he has gathered are devoted to him and reflect honor upon him as a judge of ability—men like Mr. Such, his assistant director, or like Mr. Pell, to whose historical research and energy so much is due."

Griffith Film Has Popularity

"America" Continues to Enthrall Visitors to Chestnut Street Opera House.

As word goes round among picture patrons and among those who rarely attend a cinema exhibition, "America," the D. W. Griffith production at the Chestnut Street Opera House, gains in popularity. Everyone finds in this dramatic tale, with its delightful love interest, an ideal entertainment and at the same time is thrilled by the example of heroic patriotism set by participants in the story. As is generally known now, "America" deals with outstanding events in the War of Independence in this country, and the couple that is of main interest has direct participation in some of the biggest and most significant happenings in all history. This is so because of the fact that on the outcome of the war depended the foundation of the world's greatest and freest nation—the United States of America. Thus there is presented to view one of the most exciting rides ever shown on the screen, that of Paul Revere, at midnight, calling to arms the entire countryside near Boston. Then there is the Battle of Lexington, with the shot that was heard round the world, and the battle at Bunker Hill, and that at Princeton. Hall is another New York town in the graphic representation. Valley Forge comes in for a good share of time, which is spent with a lesson that inspires the proper patriotism.

America is more and more attracting school children who have not yet had shown them the picture to be of great importance in compelling Revolutionary War events and in inculcating a love of patriotism. There is the basis of appeal for a public issue and that issue is the great one. Splendid scenes are presented and thrilling acts by the patriots in England in the House of Commons and in the home of the king, among the organizations in America, the signing of the Declaration of Independence, the battle of Bunker Hill, the battle of Lexington, the battle of Princeton, Valley Forge, Paul Revere's Ride and the battle of Yorktown.

SUDDENLY HE PAUSED, AND then said: "Little drops of water, little grains of sand, I refer to the little things in 'America.' Specifically they are the [illegible] pipe, the kitten and the chickens. The piece de resistance I am holding up my sleeve. Somehow, that long-stemmed pipe which the minute man insisted upon keeping in his mouth when he was being drilled with his associate rebels fascinated me tremendously. Not so much because it showed him a mere creature of habit, but because the Griffith touch behind it all gave something human to an otherwise conventional situation, and created if only for a moment, a distinct comedy character, thereby giving the necessary relief to impending tragedy. A little thing, yes, but incalculable in its effect. Now the kitten. Perhaps you recall the pigeon and the pretzel in 'The Birth of a Nation'? Very little things, all, but still tried in memory, therefore, of enough importance to call for great care. I must intrude upon the time of these prologue chats, a good deal, and sounds hanging on to my patience of your question, or shall I say good humor.

He hesitated, as to his next after making a concession. "No matter, my good Alexander, Lexington." But to the point in "America." It never does the Griffith prologuists justice, with the Georgian family and George Washington in the picture. Somehow you bring in Mary Ann of Washington in that scene. I believe that the introduction of this is probably for giving the Irish, and further that the Griffith public is not the setting of a prologue. Perhaps it is the Irish, but I feel that the Irish

GRIFFITH MAY MAKE PICTURES IN ITALY

Famous Producer Returns From Abroad; Tells of Great Changes

SPIRIT OF HUSTLE NOW

NEW YORK, May 17.—D. W. Griffith, the film producer of "America," returned on Thursday from a visit to Italy, still undecided about the offer he has received to make a picture for the Italians, but filled with enthusiasm for Mussolini and the Fascist movement in Italy.

"Mussolini," he said, "is a great man, with the allegiance of youth behind him. He could do great things. Who knows but that he may be a Napoleon who'll sweep the world?

"Italy is no longer a slow, easy-going country. Mussolini has American ideas. He makes those about him hustle. He has an army of his own of 300,000 men, who serve without pay, young patriots who'd jump into the river if he told them to. Where the money comes from to support this army no one seems to know.

"It's a young man's government. Mussolini has a first consul, who is not more than 27 years old and has the physique of Jack Dempsey. This consul's office is draped in black and dimly lighted. A skull rests on a table beside him and a pair of boxing gloves hangs in a closet.

"The country is prosperous and mad about Mussolini. I believe that anything may happen in Italy, as the result of this Fascism. I should like to put into a film the remarkable spirit of the Fascisti."

Mr. Griffith went to Italy at the request of native bankers interested in the film industry. They wanted him to take hold and see if he could not bring Italian pictures up to date. It distresses the Italians, he said, to have British and American films better than their own. He said he would consider the Italian proposition further in about three months.

ERVILLE ALDERSON, CAROL DEMPSTER AND CHARLES E. MACK, IN "AMERICA." CHESTNUT

——Although "America" was made by D. W. Griffith last summer, he was preparing for the actual work during three years. All his history as presented in battles and in scenes on the screen at the Chestnut Street Opera House has the verification of research by a corps of historians.

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CHESTNUT—"America," D. W. Griffith's idea of how the American Revolution was fought.

Scene in "AMERICA" CHESTNUT STREET OPERA HOUSE

influence being that the author of "Ind." being compelled to stand, as

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GRIFFITH'S 'AMERICA' STARTS ON 8TH WEEK

Notable Cast Engaged in Film Showing Stirring Events of Revolutionary Days

"America," the D. W. Griffith production at the Chestnut Street Opera House, gains in popularity. As is generally known now, "America" deals with outstanding events in the War of Independence in this country, and the story is of more interest, has more participation in some of the biggest and most significant happenings in all history.

There is presented in vivid one of the most exciting tales you have seen on the screen, that is Paul Revere's midnight ride. There is the battle of Lexington, and the battle of Bunker Hill, and the battle of New York and the battle of Yorktown. There is the Boston Tea Party, and the Stamp Act, and the Declaration of Independence, and the Boston Massacre, and the Revolution in New York and the Revolution in New Jersey, and the Revolution in the South, and the Revolution in the West, and the Revolution in the North, and the Revolution in the Middle States, and the Revolution in the Revolution, and the Revolution in the Revolution, and the Revolution in the Revolution

SUNDAY MORNING

Finding a Bell

Besides an orchestra of twenty-odd pieces, a feature photoplay of the magnitude of D. W. Griffith's "America," now at the Chestnut, carries a full stage crew consisting of carpenter, electrician, property man and usually their assistants, together with the stage manager, who is the supreme head of all "unseen" action which transpires "upstage," just beyond the screen. Each is assigned to a particular kind of work, sufficiently important for the nonce. But it is the property man who has his troubles quite frequently, especially when a new production is being staged. It is his duty to see that all of the minor accessories are in their places with the opening of the performance and to operate them in case they are used to get an effect.

Though any efficient property man can as a rule get almost any "prop" in the world if he is given time enough to forage for it, it sometimes happens that he is unsucessful, or perhaps, with a slip of memory, he may overlook the object entirely, when, of course, there is much gnashing of teeth.

When "America" opened some weeks ago it was discovered at the eleventh hour that a very important prop was missing. Indeed, it was of so great consequence that it would have been fatal to open the "show" without it. It was no more nor less than a bell, but a bell which was to enact the Liberty Bell itself. To have shown the Liberty Bell swinging in its tower, as is shown in the picture, without uttering a word at all, would have been ridiculous. A mute Liberty Bell could not be very inspiring. But the property man in this case had an alibi. He had searched everywhere for a bell, both in New York and Philadelphia. He claimed there was no such article, that the bell was extinct—almost.

His associates laughed at him, but the situation was becoming acute, and all got busy; a half dozen men went in a half dozen directions for bells.

Some were found, at least a half dozen. They were taken to Mr. Griffith, who was in the city for the opening, but there was not one of them that had the tone and resonance which the old Liberty Bell should have had.

LAST WEEKS
D. W. GRIFFITH'S
"Greatest play ever staged." N.Y. World
AMERICA
Chestnut St. Opera House
Twice Daily, 2:20 and 8:20
(Daylight Saving)
Best Seats $1 at All Mats.

"AMERICA" REMAINS AT THE OPERA HOUSE

"The Thief of Bagdad" and "The Ten Commandments" Are on View.

D. W. Griffith's "America" is continuing at the Chestnut Street Opera House to engage the attention of theatregoers. The picture is of romantic sort, with a love tale to engage attention, but with a background of the American Revolution. This permits the introduction of such notable events as the ride of Paul Revere, the battles of Lexington and Bunker Hill, etc. There is a large company, including Neil Hamilton, Lionel Barrymore, Carol Dempster and others.

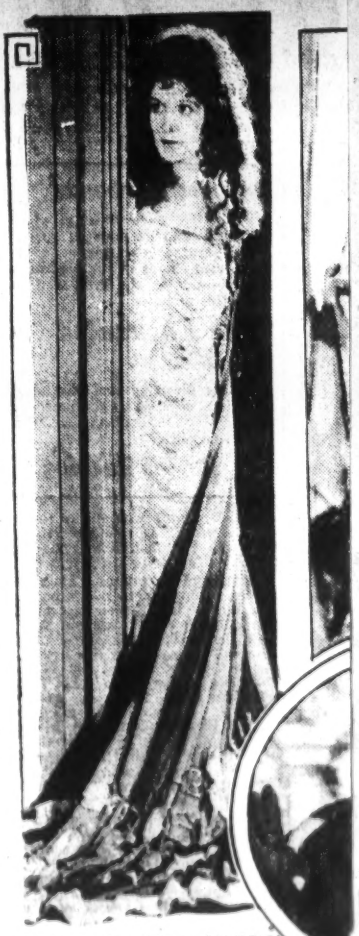
'AMERICA' IN SEVENTH WEEK AT CHESTNUT

Griffith Picture Has Romantic Appeal and Vivid Historcial Interest

"America," David Wark Griffith's important screen production, which combines scenes of vivid historical interest with the romantic appeal of a love story, is now in its seventh week at the Chestnut. This picture re-creates notable episodes of revolutionary days in a manner that makes them far more real than the textbooks of history.

Such episodes as Paul Revere's famous midnight ride, the hardships of Washington and his devoted army in winter encampment at Valley Forge, the frontier warfare of the Indians, some of the most famous battles, and the coming of peace, are depicted with much realism.

Carol Dempster and Neil Hamilton play the central romantic roles. Charles Emmett Mack, Lionel Barrymore, Louis Wolheim, Lucille La Verne and Riley Hatch are others of note, who give crisply individual performances.



CAROL DEMPSTER "AMERICA" Chestnut St. Opera House (Film)

America

As word goes around among picture patrons and among those who rarely attend a cinema exhibition,

"America," the D. W. Griffith production at the Chestnut Street Opera House, gains in popularity.

Everyone finds in this dramatic tale, with its delightful love interest, an ideal entertainment and at the same time is thrilled by the example of heroic patriotism set by participants in the story. As is generally known now, "America" deals with outstanding events in the War of Independence in this country and the couple that is of main interest, has direct participation in some of the biggest and most significant happenings in all history.

This is so because of the fact that on the outcome of the war depended the foundation of the world's greatest and freest nation—the United States of America. Thus there is presented to view one of the most exciting rides ever shown on the screen—that of Paul Revere, at midnight, calling to arms the entire countryside near Boston. Then there is the battles of Lexington, with the shot that was heard round the world and the battle of Bunker Hill and that of Johnson Hall in Northern New York come in for graphic reproduction. Each of these scenes is enacted with a realism that inspires the utmost enthusiasm.

"America" is more and more attracting school children whose teachers have discovered the picture to be of great helpfulness in visualizing Revolutionary War events and in inculcating a spirit of patriotism. There is the lesson of sacrifice for a noble cause and that lesson is for everyone. Splendid scenes are presented and Griffith takes the spectator to England to the House of Commons and to the home of the king, where a magnificent reception is seen.

The signing of the Declaration of Independence in this city is in contrast. A cast of Griffith excellence is seen including Carol Dempster, Neil Hamilton, Lionel Barrymore, Lucille La Verne, Charles Emmett Mack and Louis Wolheim. There is a great array of players in minor roles and United States soldiers are seen as British and Colonials in battles.

The picture is shown twice daily. There is a special musical score played by a large orchestra.

LAST WEEKS
D. W. GRIFFITH'S
"Greatest play ever staged." N.Y. World
AMERICA
Chestnut St. Opera House
Twice Daily, 2:20 and 8:20
(Daylight Saving)
Best Seats $1 at All Mats.

"AMERICA"

Griffith Picture Pulls People to the Opera House

As word goes round among picture patrons, and among those who rarely attend a cinema exhibition, "America," the D. W. Griffith production at the Chestnut Street Opera House, gains in popularity. Everyone finds in this dramatic tale, with its delight-

ful love interest, an ideal entertainment and at the same time is thrilled by the example of heroic patriotism set by participants in the story. As is generally known now, "America" deals with outstanding events in the War of Independence in this country and the couple that is of main interest, has direct participation in some of the biggest and most significant happenings in all history. This is so because of the fact that on the outcome of the war depended the foundation of the world's greatest and freest nation—the United States of America. Thus there is presented to view one of the most exciting rides ever shown on the screen—that of Paul Revere, at midnight, calling to arms the entire countryside near Boston. Then there is the battles of Lexington, with the shot that was heard round the world and the battle of Bunker Hill and that of Johnson Hall in Northern New York come in for graphic reproduction. Each of these scenes is enacted with a realism that inspires the utmost enthusiasm.

ALMOST A LAWYER

Erville Alderson, the actor who gave so touching a performance as Justice Montague in D. W. Griffith's photoplay "America," at the Chestnut Street Opera House, came very near playing a similar role in real life.

The son of a distinguished authority on judicial procedure, Alderson himself studied law with the intention of pursuing a career in the judiciary. During his studies in Kansas City, Mo., however, he had been a regular patron of a stock company there, and he decided to become an actor.

On his twenty-first birthday, instead of reporting at the courthouse to take his oath at the bar, he dropped down to the theatre and completed arrangements to join the stock company.

Although "America" was made by D. W. Griffith last summer, he was preparing for the actual work during three years. All his history as presented in battles and in scenes on the screen at the Chestnut Street Opera House has the verification of research by a corps of historians.

The Custom House at Williamsburg, Virginia, used during Colonial days in the background for several scenes in D. W. Griffith's picture of the War of the Revolution, "America," now in its eighth week at the Chestnut Street Opera House.

In preparation for "America," D. W. Griffith and his company traveled in special cars to a number of special locations that have historic significance through the War of the Revolution. These locations note greatly to make of permanent value the pictures which are showing now at the Chestnut Street Opera House.

The Griffith picture, "America," with its historical settings and characters, continues to attract attention of both young and old at the Chestnut Street Opera House. It has been made with exceptional care to detail of incidents as they happened during the days of Revolutionary War. It also has a delicious love romance running through it.

America," D. W. Griffith's latest spectacular production, based upon episodes from the Revolutionary War, begins its eighth week at the Chestnut Street Opera House Monday. Neil Hamilton, Carol Dempster and Lionel Barrymore have the principal roles.

'AMERICA' AT CHESTNUT ENTERS EIGHTH WEEK

David Wark Griffith's latest screen production, "America," with its romantic appeal intermingled with the historic events of the American Revolution, is now in its eighth week at the Chestnut Street Opera House. The picture is devoted to the story of the American Revolution, and the author has endeavored to make the incidents and characters of the period as real as possible. The battles of Lexington and Bunker Hill, the ride of Paul Revere, the hardships of Washington and his army at Valley Forge, the Indian warfare and the signing of the Declaration of Independence are shown in the picture. Carol Dempster and Neil Hamilton are the principal players in the cast, which includes Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Louis Wolheim and Riley Hatch.

GRIFFITH'S "AMERICA" AND FAIRBANKS' FILM

Aldine Continues to Present Its Offers of the Ten Commandments"

America," D. W. Griffith's picture of story by Robert W. Chambers and the War of Independence, having been held over for a fourth week at the Chestnut Street Opera House, the Aldine Theatre will continue to present its offering of the Douglas Fairbanks production, "The Thief of Bagdad" for another week.

There will be a distinction set apart of the three special film productions, all of unusual magnitude and interest, D. W. Griffith's presentation of incidents in the early history of this nation, "America," in its final weeks at the Chestnut Street Opera House.

CHESTNUT—"America," David Wark Griffith's latest effort in cinema history is the attraction at the Chestnut Street Opera House.

CAROL DEMPSTER - CHESTNUT ST. OPERA HOUSE

"AMERICA"

D. W. Griffith Picture in 8th Week at Chestnut St. Opera House

On last night at the Chestnut Street Opera House, which started its eighth week's presentation in Philadelphia, was shown the moving picture of the United States of America through the days of its forming.

The picture is filling the theatre nightly and is in its last weeks.

Carol Dempster, Charles Emmett Mack and Neil Hamilton, Erville Alderson and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacres, grand Virginia and New England estates, Indian war-painted warriors, butcherings at the stake devastating of fertile fields, guerrilla warfare. Signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts Legislature, charging cavalry troops, tortures inconceivable in the mere imagination of the reader, royalty's panoply—all these were brought on the screen.

"AMERICA"

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"AMERICA"

Griffith's Picture, at the Opera House, Draws Big Crowds

D. W. Griffith's feature photoplay "America" will begin the ninth and last week of its engagement at the Chestnut Street Opera House, Monday afternoon. This leaves but twelve more performances of this patriotic spectacle to be given here, making a total of 108 presentations. There are desirable seats left for both the matinee and evening performances.

Since its auspicious premiere here two months ago, when Mr. Griffith and several of the leading members of his cast were present, enthusiastic audiences have been in attendance, many patrons visiting the film two and three times, some actually watching it for the sixth and eighth time. This interest, no doubt, has been caused by the magnitude of the photoplay, many discovering new features in it after the first view. Many teachers and their pupils from the Philadelphia schools have been attracted to this film the past two weeks, several parties of considerable numbers composed of them having been in attendance. As many as eight hundred school children accompanied by their teachers have attended in a body. There are several large parties scheduled for the remaining matinees.

AN IMPORTANT DETAIL

In the scene of D. W. Griffith's "America" at the Chestnut Street Opera House depicting the House of Burgesses in Virginia when its members and visitors are thrown into a state of great excitement by the news that a tax had been levied by England upon the shipments of tea into this country, Mr. Griffiths has introduced a detail of considerable significance. It is that of a black mask carried by Carol Dempster, in the character of the little Tory Nancy Montague upon her visit to the gallery of the House of Burgesses. At first glance some might take it to be a fan, but a closer scrutiny reveals its identity. The introduction of the mask shows only too clearly that it was the custom of the women of those days to cover up their faces when visiting in places of public.

LAST 7 DAYS
D. W. GRIFFITH'S
'Greatest Play Ever Staged.'—N.Y. World
AMERICA
Chestnut St. Opera House
Twice Daily, 2.30 & 8.20
Best Seats $1 at All Mats.

Just Life

Just thrills and laughter, love, excitement, passion and suspense

JUST "The greatest play ever staged" *(World)*
"The most exciting true story ever told" *(Tribune)*
The biggest spectacle ever known.

This mad rushing, leaping drama! You have seen it! Come and see it again! Most do!

BIGGER Than "The Birth of a Nation"; more human than "Way Down East"

That's

D. W. GRIFFITH'S

AMERICA

Says the *Chicago Tribune*: America is one great throbbing, singing, sighing, triumphant harmony!

Courage of Heroes Love of tender girlhood
The rousing charm of magnificent life.

Other pictures are not described with such adjectives. The critics have not used such adjectives about them. All that we say and more has been said by the foremost critics in America.

CHESTNUT ST. OPERA HOUSE Last 2 Weeks
TWICE DAILY: 2.30—8.20 POPULAR PRICES

This picture will not be shown in any other Philadelphia theatre this year

Griffith Again in America Talks of Italian Visit

Consulted With Bankers About a Picture Production—Saw Cantalari and Made Engagement to Box With Him.

D. W. GRIFFITH, producer of "America," now playing its last week at the Chestnut Street Opera House, has returned from Italy, where he went at the request of an Italian syndicate to talk over the possibility of producing a big picture to add to Italy's prestige in the film business.

"Italy wishes to be a great world Power," he declared last week, "and they look upon the picture business as a wonderful institution and a remarkable medium for reaching the whole world. They had heard of 'America,' and they liked the idea as it was outlined to them. They have voted a large sum of money for the purpose of a film production, but so far they have no adequate facilities for making the picture. However, negotiations are still pending, and there is a possibility of my returning. Of course Italian ideas are utterly different from ours.

"I told them that my last picture cost more than $1,000,000 and that their American representative could go over my books. They were not dumfounded at the stupendous sum, but it nevertheless made them scratch their heads when the amount was translated into lire. If they finish the new studio that is to be

D. W. GRIFFITH

erected in Rome, it is their idea to make a picture bigger than has yet been produced. Settings would be much cheaper than the cost of constructing them in America, and then there is the question of 'extras.' In Italy 'extras' receive about 12 lire a day, equivalent now to 40 cents. We have to pay them $3 to $7 a day. There is a saying about these Italian 'extras' however. They just 'emote' for that amount. If they are left standing around one day, we have to pay them one more lira, or cents. But supposing they are asked to run, or leap a fence, or even to scream, for that amount they will do it. In the event that there must be paid for extra performances, it is not worth while to make a picture, and the cost of production would be something to puzzle about, and we would require special auditors and bookkeepers to keep track of the 'extras' and their respective performances. In fact, one would imagine that referees would be necessary to determine the importance of each 'extra' and his work.

"Italians are in the habit of taking two hours for luncheon. The importance of eating and drinking is far beyond that of making pictures! I don't know what I would be doing while they were consuming food and beverages for this protracted period.

"Then there is the question of imparting my wishes to the players. I can easily see that if I made a picture in Italy I would want American principals, as talking to Italians through an interpreter to tell the Italian it is raining, and he appears to trace the rain down to Jupiter, call attention to floods caused by rain, to allude to umbrellas and raincoats, to refer to the mud, the consequent growth of plants and foliage, and the results of droughts, you have said four or five words which in Italian appear to make a whole chapter.

"One can readily imagine the difficulties that might ensue if I attempted to direct a picture with Italian actors, giving all the instructions through an interpreter! Think of the flow of rhetoric, of the 20-minute sentences which I would have to listen before my poor words were intelligible to the players. No, I would certainly have American principals and do the best I could in the circumstances with the minor talent and 'extras.'

"I did not see Mussolini, but I visited a high and mighty official of the Government, Cantalari, who, I believe, is consul. He is head of the armed Fascisti. He has an office in a barracks and armed sentries met me at the gate. The room in which I found Cantalari is decorated in black, relieved with touches of white. You can imagine its weird appearance. Just as I was taking a seat I noticed on a little side table a skull and some bones. I gather that they were placed there to remind one of the brevity of life. Signor Cantalari appeared to be quite cheerful in these surroundings. He was in uniform and pulled forth a set of boxing gloves which, he said, he would put on with me. I made an appointment for the encounter in spite of his being a big, muscular man. My date with him is in May, 1925. Everything in this barracks was full of up-to-date 'pep,' the Italian idea of hustle and bustle. Everybody seemed to be running. They never walk, as that would be too slow. They salute on the run, and it is perfectly en regle. I went to see Cantalari about 'movies,' but when I saw this barracks with all the men in black shirts scampering in all directions, saluting here and saluting there, some of them with the skull and cross bones on their black shirts (they are the mushrooms) going on errands or arriving, some fast runners, some clowish, some slender and some plump, some with long legs and others with long bodies, you can picture the scene of hues and I may be pardoned for having motion pictures take instance from my mind.

"This is not further about Chaplin in Italy. At least one man I saw told me that they did not. They have 'The Kid' over there, and the player they exploit is this producing of our Chaplin, but Jackie Coogan. They are showing some American pictures in Roman theatres, but they are far behind the times in their presentations."

Minute Men in "America," Chestnut St. Opera House

America

D. W. Griffith's feature photoplay, "America", will begin the ninth and last week of its engagement at the Chestnut Street Opera House Monday afternoon. This leaves but twelve more performances of this patriotic spectacle to be given here, making a total of 108 presentations. There are desirable seats left for both the matinee and evening performances.

Though there are now ten "America" companies being offered in the leading cities, this attraction will not visit the one night stands this season, for its popularity has necessitated an extension of its engagement in the places where it was originally presented. At this time the film is being shown in New York, Chicago, Boston, Pittsburg, Baltimore, Washington, Buffalo, Detroit, Cincinnati and Cleveland.

This city and Boston were the first to be visited by it after the New York opening some months ago. Since its auspicious premiere here two months ago, when Mr. Griffith and several of the leading members of his cast were present, enthusiastic audiences have been in attendance, many patrons visiting the film two and three times, some actually watching it for the sixth and eighth time. This interest, no doubt, has been caused by the magnitude of the photoplay, many discovering new features in it after the first view.

Many teachers and their pupils from the Philadelphia schools have been attracted to this film the past two weeks, several parties of considerable numbers of them having been in attendance. As many as eight hundred school children accompanied by their teachers, have attended in a body. There are several large parties scheduled for the remaining matinees.

CHESTNUT ST. OPERA HOUSE

"America" Film Last Week Here

D. W. Griffith's "America" will begin tomorrow afternoon the ninth and last week of the engagement at the Chestnut Street Opera House. This leaves but 12 more performances of this patriotic spectacle to be given here, making a total of 108 presentations. There are desirable seats left for both the matinee and evening performances.

Though there are now 10 "America" companies being offered in the leading cities, this attraction will not visit the one-night stands this season, for its popularity has necessitated an extension of its engagement in the places of original presentation. At this time the film is being shown in New York, Chicago, Boston, Pittsburgh, Baltimore, Washington, Buffalo, Detroit, Cincinnati and Cleveland. This city and Boston were the first to be visited by it after the New York opening some months ago. Since its auspicious premiere here two months ago, when Griffith and several of the leading members of his cast were present, enthusiastic audiences have been in attendance, many patrons visiting the film two and three times, some actually watching it for the sixth and eighth time. This interest, no doubt, has been caused by the magnitude of the photoplay, many discovering new features in it after the first view. Many teachers and their pupils from the Philadelphia schools have been attracted to this film the past two weeks, several parties of considerable number having been in attendance. As many as 800 school children accompanied by their teachers have attended in a body. There are several large parties scheduled for the remaining matinees.

HE SIGHED, AND I KNEW HIS thoughts had reverted to something serious.

"How the years go by," he said. "Here we are at the end of the season. It is only a matter of two or three weeks when all of the curtains in the playhouses here will be rung down and the houses in darkness. That is, of course, excepting the motion picture and vaudeville theatres. Even the big feature photoplays will soon be folding their tents—or screens—to silently move away.

"We have been particularly favored with this type of entertainment of late, several of these spectacles taking the place of the legitimate. I wonder whether the public really appreciates the great amount of work and money that are behind these huge productions. The figures are something beyond my ken; but I know vaguely that they represent millions. But I'm not here to talk figures. I do, however, want to talk of Griffith's 'America' for a brief spell, this being my last opportunity to get in a word about it, for it is one of those which will be silently stealing away. Rather is it the woman in the case, I want to talk about. Where were the women leaders of 1775? That's the thing Griffith asked himself when he went to work to make this picture. He had a score of men to fit right into his story, names in fact, which should be of considerable moment to the box office; but there were no women of any importance. If the truth must be said, they were at the spinning wheels in those days, and little in the spotlight.

"So Griffith had to create his 'girl interest,' as the author calls it. Presto, we have the little Tory, Nancy Montague. When we first meet her she is a product of the pre-independent days, a curly-haired, fluffy baggage, making eyes at her rebel sweetheart. Her clothes came to her from overseas and a retinue of negro servants were at her beck and call. If she attended any public affair she wore a black mask, and was kept pretty much in the background. Before we know it we are right in the midst of wars and war's alarms. You need not raise your eyebrows because my quotation is a 'miss.' To make it clear to even your mind, I mean to say that I well know I have misquoted some one, but I have maintained the myth so we will let it go at that.

"What I want to point out is a war will do this thing every time. Our modern flappers would not smoke at all before the World War and they are now smoking in public places. We only need one or two more wars to make woman our absolute boss. Better stand a lot of punishment for a little peace, I say. For I've seen these flappers and I know. There's little Nancy, the Tory. But I did rather like her better when she turned rebel. It's a matter of taste, after all."

* * * *

Insists on Having Right Triumphant

Whether it is the hand of coincidence or not, the subjects chosen by D. W. Griffith for his feature film productions have expressed in a most graphic manner the triumph of right over wrong. This was clearly brought out in "The Birth of a Nation," "Intolerance", "Orphans of the Storm" and "Way Down East," and is just as distinctly expressed in "America," Griffith's latest production now running at the Chestnut. No doubt, gifted as he is with the dramatic instinct, it was natural for him to select themes which had the greatest degree of conflict, and had he not been farsighted his depictions of tremendous combats could have expressed the triumph of the mighty over the right.

There are many moments in his films when those who are decidedly wrong seem to hold the whip hand, but the end always shows their ultimate defeat, this conclusion coming not so much by design for purposes of dramatic heroics, but as a natural and logical end of the subject he has chosen. Though the "happy ending" may thus be obtained eventually, many trials and tribulations and considerable unhappiness precede it. The happy ending is not developed solely for the happy ending, for the opposing forces usually put up a good fight, but comes as a natural sequence of events.

When Griffith started out to produce "The Birth of a Nation" and "America" he knew how he was going to end them. Indeed, he could have produced them backwards, for the end was as clear to him as the beginning. In both cases right triumphs over wrong, and the audience is sent out in a good mood. And only after due reflection does one realize how very close the happy ending came to being an unhappy ending.

The triumph of right over wrong does not always mean the happy ending: many cases could be shown with right triumphant hyphenated with the unhappy ending. Ibsen's "The Doll's House," for instance, but Griffith has been fortunate in maintaining his happy ending with right victorious. It is not always an easy matter to turn this trick.

LAST 5 EVG'S Last Chances to See
D. W. GRIFFITH'S
"Greatest play ever staged." N. Y. World
AMERICA
Chestnut St. Opera House
Twice Daily 2.20 & 8.20
BEST SEATS $1 AT ALL MATS

LAST WEEK

LAST CHANCES TO SEE THE BIGGEST SPECTACLE EVER KNOWN.

D. W. GRIFFITH'S

"GREATEST PLAY EVER STAGED" N.Y. WORLD

AMERICA

CHESTNUT ST OPERA HOUSE

Final performance Saturday Night, May 31st

2:20-TWICE DAILY-8:20
BEST SEATS $1.00 AT ALL MATS.

This picture will not be shown in any other Phila. theatre this year.

FOR BENEFITS ABOVE THEATRES, APPLY BENEFIT DEPT., CHESTNUT ST. OPERA HOUSE. PHONE WALNUT 6230.

Making Over History

It is unfortunate from the historian's point of view that artists and writers choose the spectacular rather than the important events and incidents of a war as the subjects for their paintings and their writings. For it very frequently happens that the really important events of a great war, like those of human life in general, lack that spectacular quality which inspires the artist and the writer, and hence, being neglected, gradually pass from the ken of men. Oftimes, too, events both important and spectacular have been overshadowed by events which might be termed "super-spectacular" and so have passed from memory.

So it probably is that one of the most important campaigns of the War of American Independence, having failed hitherto to attract the chroniclers, has been wellnigh forgotten. It has remained for David Wark Griffith, creating his "America," the romance of the Revolution, now at the Chestnut Street Opera House, to bring from oblivion the great struggle to save the grain fields of the North country, and to place it where it belongs—among the decisive struggles of the history of the United States.

Fate, aided by artists and models, has made Washington's passage across the frozen Delaware one of the best-known incidents of the Revolution. From a historian's angle, however, this was a minor incident indeed, compared with the battle in the North Country. Two lives were lost when Washington's forces crossed the river. Ten thousand men, women and children were slaughtered when Walter Butler, Hare and their band of ruthless painted Tories and Indians swept through the North Country, bent on destroying the grain, which alone could keep Washington's army supplied with food.

Confronted with the gigantic task of bringing the high points of the Revolution within the two and one-half hours space afforded theatres, with the choice of leading incidents, close to Boston the story of the war in North and New York and Western Pennsylvania, rather than the better known but comparatively unimportant battles and incidents which artists and authors have made famous.

GRIFFITH'S 'AMERICA' STARTS ON LAST WEEK

D. W. Griffith's photoplay, "America," will begin the ninth and last week of its engagement at the Chestnut Street Opera House Monday afternoon. Tho there are now ten showings of "America" in the leading cities, this attraction will not visit the one-night stands this season, for its popularity has necessitated an extension of its engagement in the places where it was originally presented. At this time the film is being shown in New York, Chicago, Boston, Pittsburgh, Baltimore, Washington, Buffalo, Detroit, Cincinnati and Cleveland.

Many teachers and their pupils from the Philadelphia schools have been attracted to his film the last two weeks, several parties of considerable numbers composed of them having been in attendance. As many as 800 school children, accompanied by their teachers, have attended in a body. There are several large parties scheduled for the remaining matinees.

CHARLES E. MACK "AMERICA" Chestnut St. Opera House.

Scene from "AMERICA" (film)
CHESTNUT STREET OPERA HOUSE

BORN TO THE THEATRE

Walter Edwin, who plays in "The Rise of Rosie O'Reilly," now at the Garrick, is a descendant of a long line of forebears who were of and lived in the theatre. He was born in Argyleshire, Scotland, the son of Irish parents who were player folk whose ancestors on both sides for several generations back had walked on the stage.

Edwin, Sr., owned theatres in the provincial circuit in Scotland, and managed companies that toured the lesser cities playing classics and popular plays. He wears the distinction of being the original Mazeppa of the play of similar title greatly famed in the days of our fathers.

The son, Walter, made his first appearance on the stage when a boy as one of the apparitions in "Macbeth." This was during one of his school vacations. He attended Edinburg College, but did not graduate, as the call of the stage proved too great. For seven years he was leading player with Julia Neilson and Fred Terry at the New Theatre in London, and in 1910 came with them to this country, appearing in "The Scarlet Pimpernel," and "Henry of Navarre." He did not return to England with them, but stayed in this country and appeared in several notable productions, among which was "Thais."

"AMERICA" CLOSING LOCAL ENGAGEMENT

"The Ten Commandments" Also to Leave—"The Thief of Bagdad."

"America," the D. W. Griffith picture of the Revolutionary war, at the Chestnut Street Opera House, is in the final week of the local engagement. The picture has a love romance to engage attention, and as background there is the Revolution with such incidents as famous battles, the signing of the Declaration of Independence, the ride of Paul Revere and the surrender of Cornwallis. The company is excellent, including Lionel Barrymore, Carol Dempster, Neil Hamilton and others.

"The Ten Commandments," the Cecil B. De Mille spectacular film production at the Aldine, is in the final week here. The engagement has been a great success. One sees Bible history visualized and then a story of today, dramatic and forceful, calling attention to the potency of the spiritual tenets in affairs of everyday life. Some of the best players in screendom are in the large cast and spectacular effects of the production are tremendous.

"The Thief of Bagdad" is a splendid picture. Douglas Fairbanks is the stellar figure in this romance from Arabian Nights fantasies. At the Forrest onlookers marvel at the wonders of magic that are persistently in view. The picture is on a big scale and hosts of people in the proceedings and with Fairbanks himself doing the most extraordinary things with the uncanny aid of a person of supernatural powers.

LAST WEEK

LAST CHANCES TO SEE THE BIGGEST SPECTACLE EVER KNOWN.

D. W. GRIFFITH'S

'GREATEST PLAY EVER STAGED' N.Y. WORLD

AMERICA

CHESTNUT ST. OPERA HOUSE

Final Performance Saturday Night, May 31st.

2.20-TWICE DAILY-8.20

BEST SEATS $1.00 AT ALL PERFS.

THIS PICTURE WILL NOT BE SHOWN IN ANY OTHER PHILA. THEATRE THIS YEAR.

"AMERICA"

D. W. Griffith Picture in 9th Week at Chestnut St. Opera House

On last night at the Chestnut Street Opera House, which started its ninth week's presentation in Philadelphia, was shown the moving picture of the United States of America through the days of its forming.

The picture is filling the theatre nightly and is in its last weeks.

Carol Dempster, Charles Emmett Mack and Neil Hamilton, Brettie Alderson and Lionel Barrymore, carried the burden of the plot, a love romance the like of which only Robert W. Chambers could have conceived.

Boston, Lexington, Concord, Bunker Hill, Paul Revere's Ride, Valley Forge, Wyoming Valley Massacres, great Virginia and New England spectacle, Indian war-painted warriors, butcheries at the stake, scouting of Bettie Gatts, guerrilla warfare, signing of the Declaration of Independence, the Virginia House of Burgesses, the Massachusetts Legislature, charging cavalry troops, torture innumerable in the mere imagination of the reader, royalty's parade—all these were brought on the screen.

'AMERICA' IN LAST WEEK AT CHESTNUT

D. W. Griffith's vivid chronicle presentation, "America," in which his facts events of the revolutionary war are linked with, and by, an appealing romance of young love, has entered upon its final week at the Chestnut. This production has performed a splendid work in making real and vivid the early struggle made in the founding of the nation.

Especially striking are such features as Paul Revere's midnight ride, Washington's encampment at Valley Forge and a number of the famous battles. The cast includes Neil Hamilton and Carol Dempster in the romantic roles as well as Lionel Barrymore, Charles Emmet Mack, Brettie Ka Vera and Louis Wolheim in other prominent parts.

"AMERICA"

Children fill the auditorium at the Chestnut Street Opera House at the daily matinees and are most demonstrative in reception of the D. W. Griffith picture of the Revolution, "America." The youngsters are thrilled by the re-enactment on the screen—as though it were just happening—of such enthralling happenings as the ride of Paul Revere, the battles of Lexington, Concord, Bunker Hill, the Indian raids on unprotected frontier dwellers, the signing of the Declaration of Independence, the surrender of Cornwallis at Yorktown and the life of the heroes at Valley Forge. These scenes are but a small part of the detail of this picture, which, founded on a story by Robert W. Chambers, gives graphic presentation of heart-touching romance. The picture, in fact, has the Revolutionary War as a background for a most absorbing tale of love and of adventure, in which the leading actors are a young couple. Carol Dempster and Neil Hamilton are respectively in those roles. Griffith saw to it, however, that each historic incident that is included in the picture is authentic in every detail, and so "America" is not only absorbingly interesting as a red-blooded story but is also a triumph in respect to historic verity: Thus it is that there is as great appeal for adults in "America" as for children, and nightly women and men sit enthralled as the picture is projected on the screen. Excellent and appropriate music, played by a large orchestra, gives additional value to the entertainment, and one hears "Yankee Doodle," interwoven with the melody; "God Save the King" and a great many other well known tunes in the course of the performance.

The cast of "America" is of the best. Lionel Barrymore, Lucille La Verne, Charles Emmett Mack, Arthur Dewey, Louis Wolheim, Riley Hatch and others are in the big cast and there are thousands of "extras." Performances are daily at 2.20 and 8.20, and there are many seats at attractive prices.

... to the Lyric

THRILLING! AMAZING!

HEART-SHAKING!

GORGEOUS! SUPERB!

GREATEST!

MAGNIFICENT

PERFECT!

This is not a circus ad, but words **actually** taken from reviews of the country's leading critics (including those of the N. Y. Times, World, Tribune & Herald, The Philadelphia Bulletin, Inquirer & Ledger, The Boston Transcript, Globe, and Herald) of

D. W. GRIFFITH'S

Latest and Greatest Triumph

AMERICA

CHESTNUT ST. OPERA HOUSE

TWICE DAILY 2:15—8:15

EVES., 50c TO $1.50

MATS., BEST SEATS $1.00

ISH

-24-

DOROTHY GISH

1920-1921

DRAMATIC MIRROR

MARCH 27, 1920

THE SCREEN AND STAGE WEEKLY

RICHLY ILLUSTRATED

20c—EVERY FRIDAY

DOROTHY GISH

Paramount Artcraft Star, whose latest picture is "Mary Ellen Comes to Town"

Read About

"THE OLD FLORADORA"

"Before They Were Stars"
III—NAZIMOVA

Also featuring— **Illustrated Reviews of Late Pictures · Vaudeville Portraits · Broadway Buzz · Fashion · Studio Gossip · Song Shops**

VELAND (O.) NEWS

APR 11 1920

Vivian Martin is to be starred by a new company organized to exploit her.

* * *

The placid routine of Charleston, S. C., has been much disturbed by the presence there of Dorothy Gish and the members of her company.

CLIPPING FROM

Fresno Cal. Republican

3-28-20

Helene Green, now in the cast of "Trimmed with Red," starring Madge Kennedy, the Goldwyn star, is the daughter of Clay Greene, a well-known writer of plays in the '80s.

Dorothy Gish and her company are in Charleston, S. C., making exterior scenes for her next picture.

CLIPPING FROM

DULUTH (Minn.) HERALD

* * *

Dorothy Gish and her company are in Charleston, S. C., making exterior scenes for her next Paramount-Artcraft picture.

Pittsfield Mass. Eve. Eagle

4-3-20

Dorothy Gish and the members of her company are at Charleston, South Carolina, making scenes for Miss Gish's next Paramount Artcraft production. Among the players with Miss Gish are Ralph Graves, Marie Burke, George Seigmann, and George Fawcett.

PITTSBURG (Pa.) GAZETTE TIMES

MAR 21 1920

Dorothy Gish and her company are in Charleston, S. C., making exterior scenes for her next picture. In the party are Ralph Graves, Marie Burke, George Fawcett, George Siegmann and Miss Gish.

CLIPPING FROM

WASHINGTON, (D. C.) POST

MAR 14 1920

Dorothy Gish, accompanied by her mother and the members of her company, is at Charleston, S. C., securing scenes for her next screen production. In the party are George Fawcett, director; Marie Burke, Ralph Graves, George A. Siegmann, George Hill, J. A. Manning and others. The party will return to New York about March 10.

CLIPPING FROM

Denver Colo. News

3-28-20

her.

* * *

The placid routine of Charleston, S. C., has been much disturbed by the presence there of Dorothy Gish and the members of her company.

CLIPPING FROM MAR 10 1920

NEW YORK REVIEW

Loreida Poppenay is again rehearsing with "Tick Tak Toe," which will reopen shortly, and we hope with better success.

Dorothy Gish wishes to state that any time the Prince of Wales is looking for a job he can be her leading man.

SHADOWLAND

The Gay Gish

Dorothy Gish, daughter of cinema comedy, has her pensive moments, as the accompanying photographs indicate

Lillian Gish, the elder, has as fitting a more pensive temperament than Dorothy Gish, and is not, yet, as well-known as her popular sister. Which is as it should be.

FILM FUN MAY 19 1920

In the D. W. Griffith studios at Mamaroneck, which is on Long Island Sound, while the director was rehearsing his players for a South Sea Island story, the heat gave out when the furnace went wrong, and here we see Dorothy Gish and Richard Barthelmess trying to keep warm "'Neath the Shade of the Sheltering Palms."

APR 18 1920

Dorothy Gish Starts Her Twelfth.

Miss Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, late leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle"; Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York. Looks as though Dorothy will have an all-star cast.

APR 18

PITTSBURG (Pa.) GAZETTE-TI

Lillian Gish's first effort as a director, "She Couldn't Make Him Behave," starring Dorothy Gish, will reach the screen under the title of "The Remodeled Husband."

CLIPPING FROM

DETROIT (Mich.) NEWS

Twelve for Dorothy Gish.

Miss Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, late leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle"; Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York.

CLIPPING FROM APR

BUFFALO (N. Y.) EXPRESS

Star cast for Dorothy Gish

Miss Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, formerly leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle"; Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York.

NEW YORK EVNG. TELEGRAM

April 24, 1920

Dorothy Gish Wanted To Do Tragedies! Think of It!

Youngest of the Famous Gish Sisters Allowed This Absurd Idea to Linger Until, As "The Little Disturber" In "Hearts of the World" She Stamped Herself Mistress of An Art of Her Own, Known as "Comic Pantomime" —George Fawcett, Her Director, Tells Her She Is "The Bestest and Sweetest Girl In the World."

By John Pycroft Smith

CROWDED little lives, we were saying (Bill and I), as we entered the D. W. Griffith studios at Orienta Point, in Mamaroneck, the other day! Little crowded lives that are lived out in the studio sets and on location, with here and there a breath of sunlight and cheer when the little stars are "resting" between pictures.

"Little crowded lives—" I began to repeat, when Bill the Philosopher interrupted.

"Not at all—not at all. Very *crowded;* admitted. But such *big* lives, so *very* big," protested Bill. "Now let us take Dorothy Gish as an example."

"*She's* the *very* little lady I had in mind," said I to my Nemesis. "Well, go on! You tell it, Bill!"

"F'rinstance, if *you'd* been to all the places Dorothy has visited, and seen *all* she has seen (war, real and make-believe; train wrecks, actual and faked), why, Old Top, you'd just simply marvel at the experience!"

"And where and when may I see and meet this little wonder-lady?" I asked of Bill Nemesis.

"Step upstairs to the green room, and Mr. Fawcett and Mr. Lloyd and 'yours truly' will escort the little lady right up, that is, of course, if the little lady is willing, and agreeable, and everything."

"What d'ye mean—green room?" I gasped.

"Mr. Bush, will you show our visitor up to the green room?" asked Bill, of a man at the large entrance door of the old Flagler mansion.

"This way, sir," and I knew that at least two persons knew of this green room.

And sure enough, one flight up, a large room with very ancient huge seats was properly inscribed:

Green Room

This was a case of D. W. Griffith putting another one over on me! And when I wasn't looking, too.

In less time than it takes to recount it, Miss Gish appeared. She was dressed in white—a wonderful gown and slippers, and after some sort of introduction (forgotten by me in a daze), I asked about the costume.

"I am a Princess, in one of those wonderful kingdoms you never heard of, and in this picture I fall (very properly) in love with one of the American dough boys," Dorothy explained.

George Fawcett, sterling old actor, one of the veterans in the Griffith company and Dorothy's director in "Her Majesty," entered the room with Bill (said Bill still being my Nemesis), and after a nod to me, Mr. Fawcett walked to where Dorothy sat.

"Hello, Daddy—found me? Am I late?" asked Dorothy all in a breath.

Fawcett gave *me* a quick glance, saw my open note book and waiting pencil, and putting his arms around Dorothy said:

"No, Dear! I just want to tell you that you are the bestest, sweetest little girl in the whole world, and when you are *quite* through, we may take a few scenes—but there's no hurry."

Dorothy Gish

"We'll only be a *few* moments—" began Bill.

"Oh, we won't be long, Daddy," Dorothy assured, and Mr. Fawcett looked at me again (sort of threatening-life, if I attempted to kidnap his little star!), squeezed the tips of Dorothy's fingers, and walked quite majestically out of the green room. Always the *great* John Ganton, I thought, as he made his exit!

The *few minutes* Dorothy and my Nemesis alluded to became an hour, before Dorothy dashed out, and off to the studio.

* * *

Dorothy Gish was born in Dayton, Ohio. Her sister, Lillian, is two years older than Dorothy. Mrs. Mae Gish (equally charming mother of the equally charming 'Gish girls') lived for several years in Springfield, Ohio, and for a time the children went to school in Massillon. Then they were taken to West Virginia, and placed in a boarding school, where they remained for four years. The Gish girls played on the stage when they were very young. Seems to me that Dorothy was about eight years old when Fiske O'Hara "promised" to make her his wife, and Dorothy lived on love for several weeks before her dream was shattered. The Gish girls and Mary, Jack and Lottie Pickford were kids together. (I've told *this* story *so often* I'm afraid to repeat it!) They lived in an apartment together, when, as kids, they were playing parts in pictures in the old Biograph company. Dorothy went with Lillian, when the latter followed D. W. Griffith out of Biograph and into the Reliance-Majestic studio, and the younger of the sisters worked hard for several years before she "got her chance."

* * *

"When I was fifteen years old I wanted to act in photoplay tragedies," Dorothy said. "I was *wild* about tragedy. But when my opportunity came, they told me they liked me *best* in comedy."

When "Hearts of the World" was shown, a certain distinguished critic pronounced his judgment thus:

"*Dorothy Gish, as the Little Disturber, won applause from the audience for the only genuine comic pantomime the screen has ever shown.*"

(Any wonder Dorothy was crabbed on that tragedy stuff?)

* * *

"I waited a *long* time, doing extra parts at five dollars a day, before I 'came out of it.' It took me five years, and after five years I did 'The Little Disturber.' Since then, I have done a number of parts. (The scarcity of print paper and conservation of space prevents my giving *all* the Dorothy Gish plays)."

Dorothy was a member of Mr. Griffith's "overseas forces," and lived several thrilling months in France under fire. She went abroad, sailing on the *Baltic* with General Pershing and his staff. She recently escaped death in a train wreck in the South, when returning from "location."

"Gossip is a good thing," Dorothy opines. "*Not* the mean kind, of course, but just gossip. I like it, as long as nobody gets hurt, as it serves to take the mind off of unpleasant things (if there should be any on our minds). When a lot of girls get around me and gossip, the spare hours just *fly* by."

And so—the Dorothy Gish who gossiped with us for an hour, and who has *an art of* her own (pantomime—comic, not tragic), and who thrives on thrills, *flew* out of the green room!

"Cummon, Bill!"

And my Nemesis and I went down to the studio.

NEW YORK DRAMATIC MIRROR

1920

Cast of Dorothy Gish Film

Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, Dorothy Walters, Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard.

CLIPPING FROM

INDIANAPOLIS (Ind.) STAR

Dorothy Gish's All-Star Cast

Miss Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, late leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle"; Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York.

PPING FROM APR

PHILADELPHIA, PA., PRESS

DOROTHY GISH.

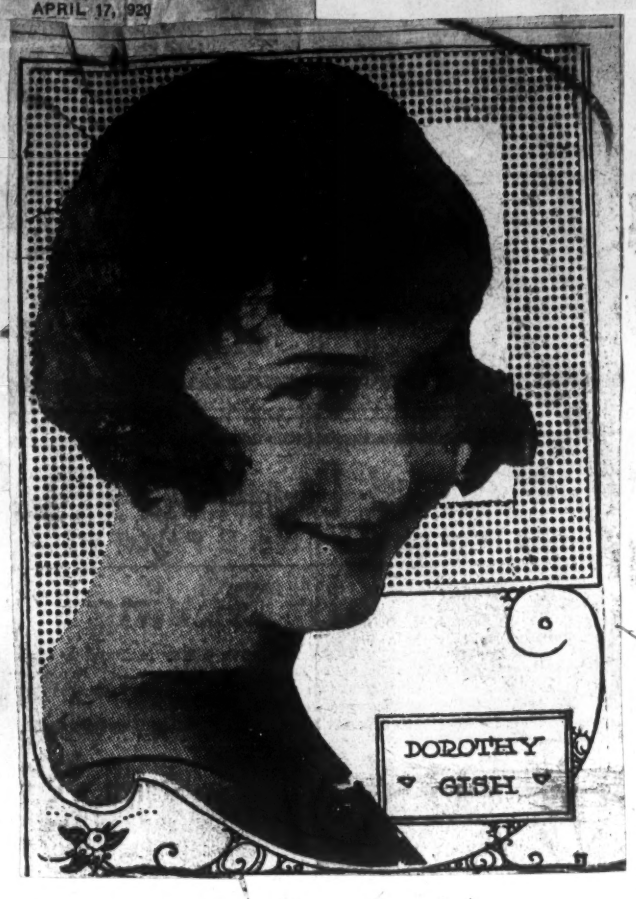
The Opinion Mthly
May 1920

BIOGRAFIAS CORTAS

DOROTHY GISH.—Nació en Dayton, Ohio, en 1898 y su primera película fué para Griffith, en la "Biograph", especie de escuela de la cual salieron grandes estrellas del arte mudo. De ahí pasó a "Reliance-Majestic" y luego a "Triangle-Fine Arts". Su triunfo mayor fué en la interpretación de un papel importante en "Corazones del Mundo", de Criffith, pero ya había aparecido en "Nacimiento de una Nación". Recientemente ha conquistado nuevos laureles en producciones propias, bajo los auspicios de "Paramount-Artcraft". La joven artista tiene sólo cinco pies de altura, cabello castaño claro y ojos azules. Gusta de todos los deportes al aire libre, y la pesca es su diversión favorita. Su dirección es "Hollywood, California".

PORTLAND (Ore.) OREGONIAN
April 27, 1920

TAUNTON (Mass.) GAZETTE
APRIL 17, 1920



CLIPPING FROM
Boston Globe
4-25-20

Wagenhals and Kerney, who have been inactive for many years, are about to reenter the producing field. They will present "The Bat," by Mary Roberts Rinehart and Avery Hopwood; a play from the French of Bataille and La Verge; "The Sun Dial," by William Douglas Wright, and plays by Margaret Mayo and Mme. Fred DeGresac.

Lillian Gish's first effort as a director, "She Couldn't Make Him Behave," starring Dorothy Gish, will reach the screen under the title of "The Reconceled Husband."

DETROIT (Mich.) JOURNAL

Miss Dorothy Gish has begun work on her 12th Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, late leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle"; Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York.

PORTLAND (Ore.) OREGONIAN

CLIPPING FROM
Toledo Herald
4-25-20

LOS ANGELES (Cal.) TIMES
APR 25 192

Miss Dorothy Gish has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are: James Rennie, late leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle;" Dorothy Walters, at present appearing in "Irene," in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York. (Looks as tho Dorothy will have an all-star cast).

Twelve for Dorothy.

Miss Dorothy Gish, in the East, has begun work on her twelfth Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are: James Rennie, recently leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle;" Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," showing at the Casino, New York.

Miss Dorothy Gish has begun work on her 12th Paramount-Artcraft production, as yet unnamed. Among the players who will be seen are James Rennie, late leading man with Miss Ruth Chatterton in "Moonlight and Honeysuckle"; Dorothy Walters, at present appearing in "Irene" in New York; Thomas Blake, Harold Wallace, now appearing in "The Acquittal," and Harold Vizard, prominent in the cast of Victor Herbert's "My Golden Girl," now being shown at the Casino, New York.

WASHINGTON, D. C., HERALD
MAY 2 19

George Fawcett, one of the most distinguished actors of the stage and screen, and for a number of years chief character actor in D. W. Griffith productions, has been loaned by Mr. Griffith to Dorothy Gish to direct "Her Majesty," her forthcoming production, staring Miss Gish. Among those engaged for principal parts are William Riley Hatch, Ralph Graves, George A. Siegman and Marie Burke.

M. P. World—Brooklyn, N. Y.
April 1920

Our "Young Visitors"

(Continued from page 111)

tually fired a shot, altho it didn't make the mark. The burglar, however, was frightened away. I told mother that she had the heart of a murderer."

The Editorial Staff shook with a sort of composite mirth. It would be hard to suppose a murderer's heart in a Gish breast. There is something about each one of them, even to the more earthly Dorothy, suggestive, reminiscent of lavender and old lace, of quaint couplets and lyric verse, of potsdlies fingered forth on a spinet, of potpourri and minuet. It is the aroma of these things which they have brought with them to a hitherto less lovely medium of expression. They are, each one of them, whimsically characteristic. They have, individually and together, an atmospheric charm, from Mother Gish, who is but a slightly grown-up Lillian, to Lillian herself, tender and potential, to Dorothy, sparkling and keen and young.

They are quite utterly unprofessional in their manner, in their point of view, in their bearing and talk. They might never have seen the inside of a studio. There are none of the mannerisms. Probably there are no two girls more perfectly themselves. They have given a great deal and harvested nothing. They do not talk of their work, if they can gracefully avoid it. They do not speak of their ambitions, one of them, perhaps, past, present or future. There is about them a fine reticence. They love their mother, their home and the fine artistic expression of the work they are doing. These things come naturally to them and they express them naturally.

After they had been regretfully ushered out by Mr. Brewster and the rest of us, we asked each other the inevitable question after some one of the stars has taken luncheon with us at our more modern Round Table—"What do you think?" we wanted to know—and we all thought the same. Lillian was as we had thought she would be, *must* be, from her portrayals on the silversheet. She was gentle, she was lovely, she was poetic, she was a thinker and a dreamer.

Dorothy was as we had thought she would be, must be, from her portrayals on the screen, humorous, lovable, vivid, "regular."

Mother Gish is the mother of the type, an eminently satisfactory arrangement, pro and con.

For these young visitors the house of the Big Three is ever open, the arms of the Editorial Staff the same, and the table ever round, with a capacity for being rounder!

MAY

Our "Young Visitors"

By FAITH SERVICE

Not so very long ago we had three distinguished young visitors for luncheon at No. 175 Duffield Street, Brooklyn. I use the term "young" advisedly. The three were Dorothy Gish, Lillian Gish and Mother Gish. "Mother," said Lillian, speaking of some recently taken family photographs, "is the beauty of the family."

It is said by a very great many authorities on the diverse subject that Art is Realism. If this be so, the quintessence of Art can be handed, sans dispute, to Dorothy and Lillian Gish. Lillian is, in real life, the origin and source of her colorful screen prototypes. She is gentle; she is finely, gently intelligent; she is resourceful. There is to her an appealing personal charm even as the charm she gives us screenfully.

Dorothy is Dorothy—she has humor. She has verve. She has "pep" and sense. One is never certain what her next move will be, nor her next speech. Possibly she is not quite certain herself. Mother Gish regards "The Little Director" with something of apprehension.

We found us unprepared and on thorns of embarrassment at that luncheon. It would not be imagined that young citizens of fame were with us. Lillian, dear creature, for the most part. And Dorothy lessened the fact that she chose to monopolize when she had much, much rather she talked, and lessened still further, the fact that she had to work at all. "I never," she said, "could a smile in front of the cameras. I couldn't be induced to."

Lillian, quietly, with the little air she has of one apart, observed that the ruling characteristic of human nature is to long to do the things one is not doing and for which one is not fit. She herself, she said, would much prefer to write.

At the time of their lunching with us they were house-hunting in Westchester county, to be near the new Griffith studio. We asked them what manner of home they were seeking and they informed us that it was to be a farm. Dorothy interpolated that a cow was to be the first object of their search. She couldn't, she said, conceive of what they would ever do with a cow. Now, chickens, a dog, cats, pigeons, even pigs . . . but a cow . . . We gathered that Dorothy has a probably wholesome fear of cows and we delicately suggested the same.

"Mother is the only brave one in the family," agreed Dorothy with equanimity. "We had a burglar scare in California, and Lillian and I nearly died of fright—under the bedclothes—goose flesh and all that. Mother, on the contrary, sat straight up in bed, levelling a pistol at the door thru which her grisly intended victim was to come. She se-

CLIPPING FROM MAY
INDIANAPOLIS (Ind.) NEWS

White

DOROTHY GISH is that rarest combination: a young girl with a sense of humor and considerable brain. She has the calm of the philosopher and the joy of living of a Little Disturber. And some day she wants to do very serious roles.

PHILADELPHIA, PA. RECORD
JUN 15 1920

5

DOROTHY GISH HERE

Chats Entertainingly and Tells of a Vacation in Europe.

Visitors to the Bellevue-Stratford Hotel last evening had the felicity of seeing two real live motion-picture stars—Dorothy Gish and Robert Harron. They were at supper there with Oscar Morgan, of the Famous Players-Lasky Company, and with F. Wynne Jones, Miss Gish's personal representative, and in the little group also was Mrs. Gish, mother of Dorothy and Lillian. Had Marguerite Marsh, sister of Mae Marsh, been able to get off the grease paint quickly enough, she, too, would have been in the party, but Miss Marsh missed the 5 o'clock train from New York and Robert Harron, who just happened to be at the station, came with the party.

The Gishes and Harron were here especially to go to Camden, where a new picture house, the Victoria, said to be the handsomest of the kind in the East, was dedicated last evening by Miss Dorothy. She was a fascinating little person in her unpretentious gown and she was most cordially greeted by Camdenites. But before she went to Camden Miss Gish chatted to some newspaper people. "It certainly is nice to get back to Philadelphia," said she, "although I must admit that I never really have much time to see anything here. The last time I was here was two years ago and I had a joyous afternoon. But we work so hard in pictures—not that I am complaining, for I would not want to do anything else. Now, tonight we are going to leave on the 10.30 train and we will have to be up early in the morning in order to get to the studio at 8 o'clock. Many times we work through till 11.30 at night.

"I am doing seven pictures as a star and it is not easy, although it is fine to be out at Mamarmoneck. It is so nice that we just want to loaf and see the yachts at Larchmont and romp and swim. We are on a peninsula that is a gem of beauty—it was a fine old estate. Mamma and Lillian and I live in a nice old stone house just about five minutes away. It is fine now, but, oh, it was so cold last winter. You see we had grown accustomed to California."

Miss Gish went on to tell about other impressions of the East and then she said: "But I am going to have a wonderful time soon, for mother and I are going to Europe in August. We have our passage engaged and we are just going to do as we wish. Won't it be great, too, for we shall have Constance and Norma Talmadge with us? We had hoped that Mary and Douglas would be there, too, but they sailed last Saturday and I think they will be back in a month. It was so funny—Mr. Fairbanks couldn't get any accommodations and then last week he was stopped as he was out motoring and was told that he could get a cabin if they would start at once. Of course, they went."

Miss Gish confided that she wants to play emotional parts. "It isn't so easy, though," said she. "I was in a picture house not long ago and one of my pictures was on the screen. Right in back of me sat a man who didn't recognise me. I heard him say: 'Why, she can't act at all; she is just funny—like she is.' I was much amused. And not long ago an actor told me he didn't like me in pictures, but he did like Lillian. I was glad to learn this because I think I have had over some rough places."

JUN 5 1920

DAYTON (OHIO) JOURNAL
MAY 23 1920

Score Twelve For Dorothy Gish

Boston Post
May 9 1920

NEW YORK TELEGRAM
MAY 10 1920

Dorothy and Lillian Gish Squeeze for New Victoria Theatre, Camden, N. J., Opened June 1

ALBANY (N.Y.) UNION-PRESS
JUN 2 1920

BKLYN. N.Y.
MOTION PICTURE MAY 1920

CLIPPING FROM JUN 6 1920
SEATTLE (Wash.) TIMES

LUCKY DAY FOR PRINCE

New York Actor to Play Leads With Dorothy Gish.

It was a lucky day for James Rennie when Dorothy Gish wandered into the Henry Miller Theatre in New York City and saw "Moonlight and Honeysuckle." She saw in Ruth Chatterton's leading man a type she knew would photograph well—and a man who could look what he wanted to say.

He was engaged to play in "Remodeling Her Husband," a Dorothy Gish picture, and incidentally the very comely Lillian Gish directed. That was some months ago, and now following that first engagement, Mr. Rennie has been engaged to play opposite Dorothy Gish as her leading man during his free moments. By his free moments is meant when he is not tied up with a stage engagement. He has signed a contract for two years with Wagenhals & Kemper, whereby he will have a leading role in their next Broadway production to open in September.

CAMDEN (N.J.) POST TELEGRAM
June 14, 1920

GISH SISTERS AT VICTORIA THEATRE

Dorothy and Lillian Gish, the most famous sisters on the screen will pay their initial visit to Camden to-night when they come here to speak at the opening of the new Victoria Theatre, Twenty-sixth and Federal streets.

The feature picture to-day and to-morrow will be Mack Sennett's latest laugh hit "Down on the Farm," a five reel comedy. Mr. Sennett himself says the picture is even better than "Tillie's Punctured Romance" and "Yankee Doodle in Berlin," two of the previous big efforts of the "king of comedy."

Many new and novel features have been installed in the Victoria Theatre, principal among them being, the Robert Morton organ, the latest word in musical instruments and the typhoon ventilating system, consisting of four six-foot fans two removing stale air and the others furnishing fresh air, giving the theatre a temperature twenty degrees cooler than the street. Benjamin Shindler, the manager, has spared no expense in an effort to make the Victoria one of the best moving picture theatres in Jersey.

BUFFALO NEW ENGLAND

Speaking of the Gishes, the thousands of motion picture fans who adore the Gish sisters will be glad to know that Miss Lillian has completely recovered from what appeared dangerously like a case of pneumonia. Miss Gish was confined to her home for the better part of ten days with a cold that threatened to result in something more serious. Thanks to her strength and the good care of Mother Gish and a nurse or two, she is up and about again and busy with her work.

NEW YORK EXHIB. TRADE REVIEW
June 19, 1920

"Lights!" Says Lillian!

Photo by Sarony, N. Y

Because Lillian had always been so sweet, and so kind, and so willing to do each and every one of the men a favor, she was reaping the rewards of years. They were retaliating on this job. Above, a new portrait; center, directing a scene, and below, helping Dorothy prepare her black wig for the next scene

I CONFESS that, before I made my entry into the old Thanhouser studio in New Rochelle, I couldn't decide what to think. Wisely, I decided not to think at all—just to wait and see. See Lillian Gish as a director. See her, in fact, directing, which was my intriguing mission in New Rochelle. See her directing her sister Dorothy. I couldn't seem to get a prescient impression. I would hardly go so far as to say that it didn't seem *possible*, because to those few among us who possess the quality of greatness, either in its evanescent manifestation or a hardier one, *all* things are possible. Still, one thinks, I believe, of a director as a more or less lusty gentleman—with a megaphone, more likely than not. One thinks of shouted orders and a general state of virile activity. Now and then, or this may be the old order and so passing away, a state of equally virile profanity. And so in no possible way did Lillian Gish fit into these mental landscapes. How, I wondered, was she going to achieve the directorial state? How transform herself so as to make it possible?

In direct contradiction to what I might have thought, if I *had* thought, which I observed above that I hadn't, Lillian directed by the simple—not so simple as it might seem, perhaps—expedient of being herself, *of not changing at all*, either her policies or her personality. The little, timid air, the wistfulness we have all come to know, the tentativeness, the quietude imbued with that touch of poesy which gives to her work on the screen that lyrical atmosphere it has . . . all these qualities were

Page 30

Dorothy Gish (Mrs. Rennie) is presenting for her newest picture the famous Thanhouser, in which is its hospital. He has to be sent to Paris. Dorothy and her husband, Jim Rennie, are working for them, and consider the trade is if she was carrying it from that

By GLADYS HALL

still there—*and were getting the results.* It seemed, almost, as tho some soft, beguiling spirit of whimsy was dealing, and successfully dealing, with cumbrous things such as sets and lights (the lights are Lillian's despair). Dealing, too, tho hardly seeming to, with the force of men operating the lights, the camera and the multifarious general details. Not to mention, all this while, the cast.

Said Mr. Griffith's general manager, "Lillian is reaping now the rewards of years. Because she has always been, to every one of the men, to everybody, so sweet and so kind and so willing to do each and every one of them a favor, they are retaliating, on this job, in kind. There isn't one of them who wont want to elope with her when this picture is finished. She is just the same now, never loses patience, never seems to be tired, will go over and over the same thing with the most limitless good humor and quietude."

Photo by Sarony, N. Y.

She remains the most un-movie-like person ever interviewed; eager and ready to learn from everybody, almost humble in her gentleness, devoted to her family and undesirous of fame. Above, another new portrait; center, talking over the script with Dorothy at their studio luncheon, and below, rehearsing Dorothy in a scene

And then he elaborated the difficulties she has had! With Mr. Griffith and a company away, the new Mamaroneck studio in its raw state, Lillian has had practically to lay the groundwork for the new studio, aside from directing her first picture, part of which she does in the Mamaroneck place and part in the rented studio at New Rochelle, where I talked with her. "All the little things, the annoying things attendant upon a new place," said he, "will have been done when Mr. Griffith and the others return. Doubtless some individual among them will remark that he cant see why we had any trouble *here!* We have swaggered a solemn oath to him that man!"

Upon the subject of her directing, Lillian herself was all but mute. Her hands raised toward heaven and her eyes in the same direction told all that words did not. Gathering that there seemed to be nothing anent directing that she particularly liked, I asked her what, specifically or in general, she *didn't* like. Again that heaven-turned face, and then, with difficulty, I caught the one expressive anathema, "*Lights!*"

I could not persuade her to enlarge upon the subject and, with consummate delicacy, as (*Continued on page 102*)

one might touch upon a personal affliction or something of the sort, I prest the question from another angle and deduced the fact that next to the lights the necessary giving of one's own vitality to the players is the next-in-order grudge against the job of being a director. And then, the details . . . the endless details. . . .

"At any rate," said Lillian, with her haunting sort of a smile, "there are people born to rule and there are people born to be subservient. I am of the latter order. I just *love* to be subservient, to be told what to do. I love to *obey* people. In that case when I am told, 'Lillian, do this, or do that,' why then, if it turns out to be wrong I can say, 'but you *told* me to.'"

Lillian added that she will never feel quite the same about a director again. She will treat him henceforth, she says, with the humbleness accorded by a slave and the adoration accorded to a martyr. She will have, every morning, a cushioned chair awaiting him and she will obey his given orders, if she can, before they are given. She has always tried, she says, to be as attentive as possible, but she will feel, now, that her previous efforts were but feeble ones, speaking comparatively. . . .

I asked her what prompted the directorship. "A purely selfish reason," said Lillian, promptly; "to help me with my work on the screen. I wanted to get the other angle; see the thing from the other side. Well . . ." with a sigh more portentous than her slender self warranted; "well, I have *seen!* O, *dear!*"

Not that any of this quasi-humorous, quasi-tragical attitude manifests itself while the little director is actually at work. No, indeed. There is, with all her whimsy, a certain underlying directness and a sort of a silken but very potent determination to Lillian. She was, while directing, absolutely professional, all in her quiet way; calling for camera and lights and close-ups and stills and retakes with the best of them. There was no nonsense. Things went ahead, were *done*. They had been working since nine in the morning and would be at it until ten that night. Lillian does not shirk either hours or exertions. And it was rather sweet to see the team-work of the two sisters; Lillian suggesting to Dorothy, Dorothy acquiescing, with promptitude plus her usual clever ability.

Also, there was a *megaphone*. A megaphone thru which Lillian gave her direction; a large, professional looking megaphone, labelled, also largely, *Miss Gish.* Somehow, one of the things we never would have thought of was *Lillian Gish* with a *megaphone* . . . a zither, a slim violin, yes . . . but a megaphone . . . oh, no, *no!* Nevertheless, she had one and she gave it expert use.

Here, surely, I thought, if ever, is that elusive quality called *genius*. The spirit inhabiting one fragile appearing girl, a spirit which has given us, upon the screen, the most delicate nuances of things beautiful and fleeting in tragedy, pain, pleasuring, all the various shadings of life and death. And yet a spirit which can, apart from that, be practical enough, efficient enough, to manage a studio and all its details, write the continuity, as she and Dorothy did in one afternoon, for this picture and then go ahead, her initial effort, with Mr. Griffith away, and direct it. And who, greater even than these things, can still remain the most un-movie-like person, certainly, ever interviewed; eager and ready to learn from everybody, almost humble in her gentleness, devoted to her family, which consists of her mother and Dorothy, undesirous of fame, preferring to be commanded rather than to command, fragile, yet all but omnipotently strong because of her very fragility, poetic with a subtle underlying practicality, a philosopher and a dreamer of dreams, an artist and just a girl.

The gossamer stuff of dreams as well as deeds and deeds as well as dreams.

Albany, N.Y.

18

WHEN DREAMS OF BRIDAL VEILS COME TRUE

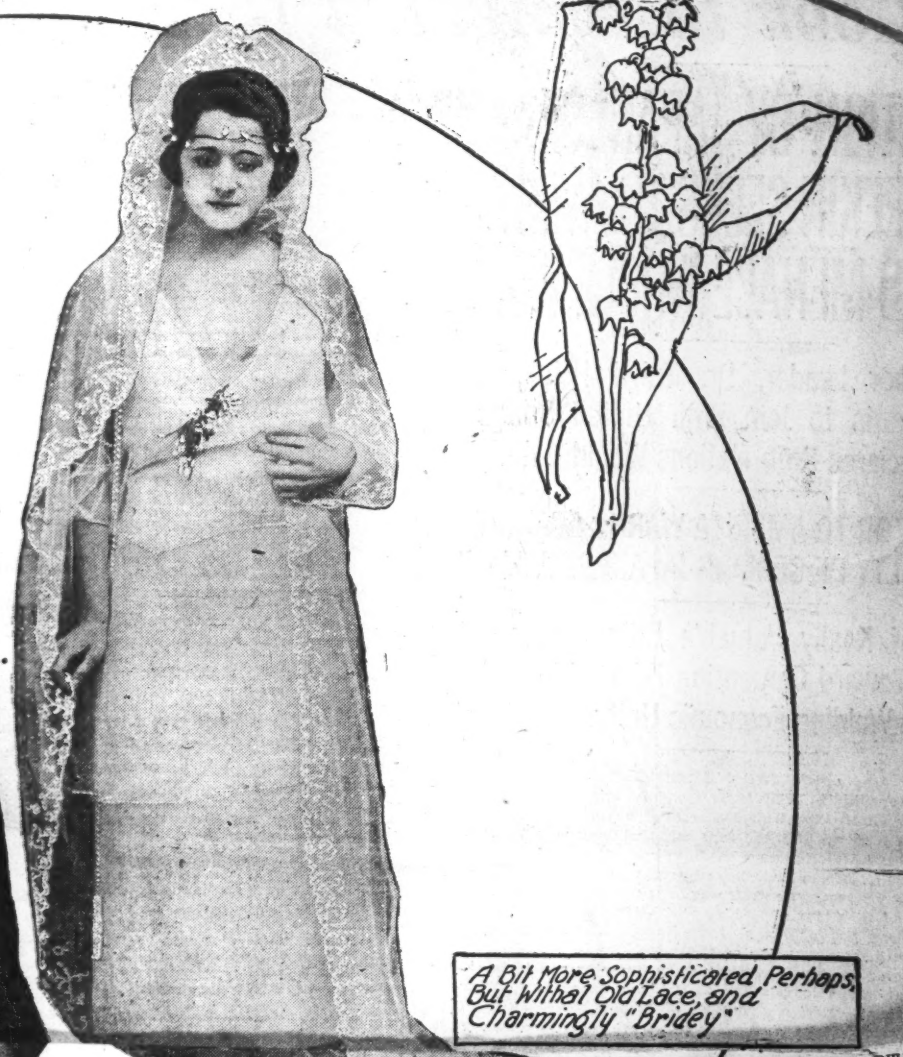
DUTCH caps daintily crimped or trimmed with orange blossoms have arrived via Paris for 1920's trousseaux. They appear atop billowy folds of tulle—the billowiness entirely dependent upon the whim of the bride. (She, however, usually prefers the very long veil.)

Perhaps you recognize the model upon whom the entire arrangement appears so alluringly? It is none other than Dorothy Gish.

Or perhaps the little model cap crimped with the capital blossoms is better adapted to your type. It is quite as much of the bridal mode as the Dutch cap, for, after all, if one's veil be undecorating, there is little virtue in mere stylefulness. Billie Burke's type would chose this revelation of the mode.

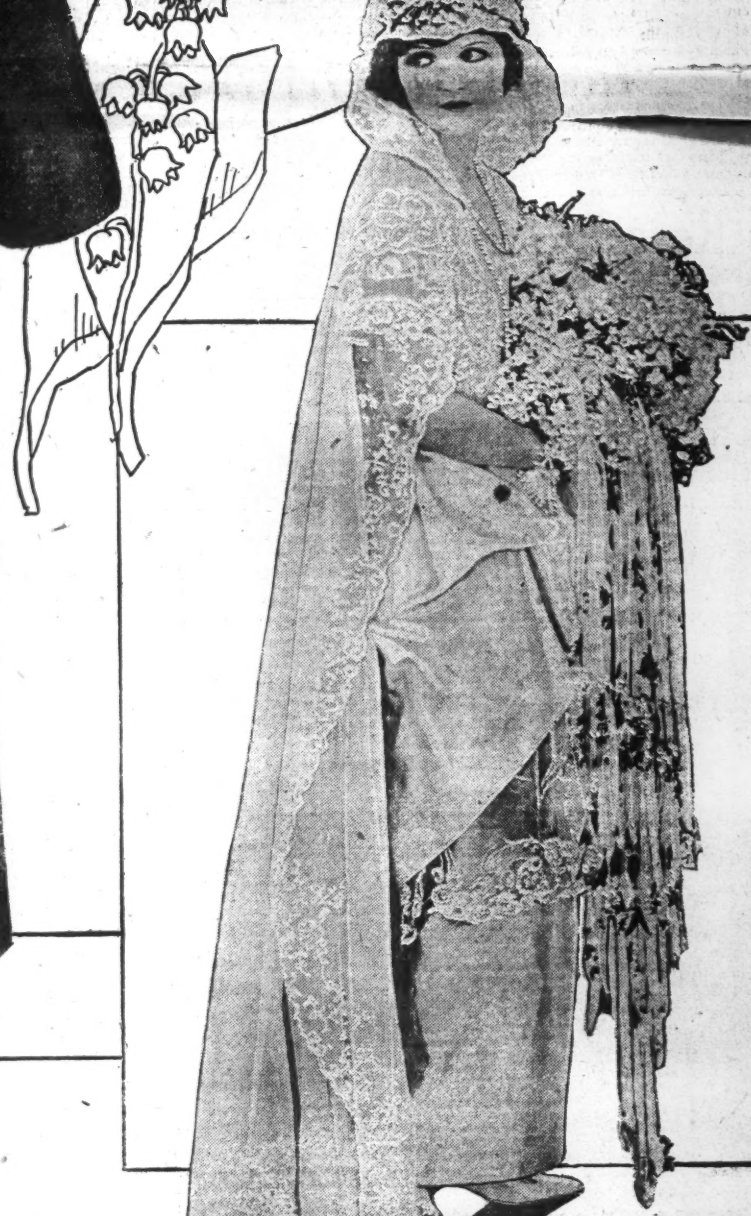
And if you would use real lace for the folds of your veil, you would arrange it into cap-creation, taking care, however, not to confine any of the folds entirely to the back of the head as in the manner of the other two veils. A bandeau of bride's blossoms adorns the rare old point lace. Lucy Cotton graces this interpretation of the vogue.

A square veil of lace may also be arranged so as to leave the top of the head uncovered. When a bride has heavenly beautiful hair of exceedingly beautiful color, why should she conceal it? A bandeau of blossoms may effectively frame the exalted bride in upstanding glory of the hair of her coiffure.



A Bit More Sophisticated Perhaps, But Withal Old Lace, and Charmingly "Bridey"

An Appealingly Ingenue Little Lace-Edged Cap Goes Afterward With Long Folds of Tulle



Thus Old Lace Falls Into Graceful Folds

...tail as better than anyone who ...here in a long time. He is the ...leader of Young China. We ...other evening in discussion of ...of great sur-

...between the United States has ...ween us and aggression at the ...nference and this, added to pre-

...auty Secrets Revealed. ...nna Q. Nilson the Popular Actress Tells How

...Instantly Have a Beautiful Rosy-White Skin and Complexion.

MISS ANNA Q. NILSSON

...York—"The secret of beauty is ...er care of the skin," says Miss ... the popular Metro star. "It ...takes a few moments time and ...is more than paid for the little ...e kept scrupulously clean. Use ...cleansing cream (Liska cold ...have found to be the best), fol- ...by bathing the face with warm ...en rinse with cold water and ...oughly with a coarse towel. Af- ...process select a beautifier which ...lon to being a beautifier has a ...effect on the skin. The very best ...found for this purpose is der- ...it instantly beautifies the com- ...and its continued use makes ...its permanent." Derwillo takes ...a cake face powder, as it stays ...and is wonderful for a shiny ...y, dark, sallow skin, freckles, ...ment to convince you that nothing beautifies like derwillo. It imparts a youthful appearance and if you would keep your complexion at its best all the time make derwillo a part of your toilet as you now do face powder and note the favorable comments of your friends. Short sleeves are now in vogue, use derwillo to beautify your hands and arms and protect them from roughness and ruddiness, which always follows exposure to sun, dust and wind. It is guaranteed absolutely harmless on the most delicate skin and will positively not stimulate or produce a growth of hair. Give it a thorough trial and you will never be without it. Accept no substitutes as there is nothing "better," "just as good" or "just like it."

NOTE—Ask your druggist about derwillo and he will tell you that he has never sold any toilet article which has become so popular in so short a time. This is due to the satisfaction it gives. It is marketed by every druggist or department

...China?" I inquired.

"There is none," said Dr. Hsieh. "It is not in the nature of the Chinese to expect another man to dictate out of law that which he has made into the law for reasons which he has considered just and proper.

...who formed the first flood of Chinese emigration to America—no nation is proud of its least economically, socially and educationally developed classes. Of

...ticles for Chinese raw materials.

"American machinery parts would be in the form of complete units and in especial demand in China and encouraged by the introduction and ex- ...sale of raw material, the industrial development of China ...

...means opportunity ... today for the establishment of trade and friendship between America and China, which, if not properly seized, forever will be lost.

"The next three years will be vital. At present Europe, and especially Germany, are cut off from China. England had a vast market in my country, especially after the boycott of Japan's goods, but has lost some of it. Today American goods not only are preferred in but are necessary to China.

"If American quality be carefully maintained and if the right methods of doing business can be adopted, as they have been, by several great concerns, such as the Standard Oil, the Westinghouse company, the Robert Dollar Steamship company, the American British Tobacco company and others, they can be established and developed by others.

China's Vast Stores Of Raw Material

"China has to send to the United States limitless resources of raw materials, including oil, skins, rice, furs, bristles, egg albumen, wool, seeds, bean flour, iron, copper, lead, tin, coal, gold, tea, sugar, cottons, silk and various comparatively rare minerals.

"China needs from the United States woolen yarns, paper, electric machinery, plumbing appliances, iron piping and other manufactured iron, all sorts of machinery—for electric plants, large and small, shipbuilding, for railway building and equipment, etc., complete manufacturing plants such as cotton and flour mills, machinery for umbrella making, silk weaving, glass making, cotton printing—indeed, machinery for making almost everything which goes to make a modern nation comfortable.

"The feeling of friendship for America is very real and very earnest. I can use Peace Delegate Dr. C. T. Wong's words with his own permission, as they were uttered January 24 while we travelled together from Hongkong to Shanghai. Said he:

"'Through America's encouragement China was led to save herself at the Versailles peace table and as a reward she will help to save the world, including America.'

"Later on he said: 'America stepped forward and put her foot between the frame and the door which would have closed forever if the Shantung infamy had become an accomplished fact. I only hope that that American foot may prove to be shod with iron for that may make it unnecessary, later, for her to use her iron fist. An iron-shod foot never could be crushed, even if a great whirlwind should blow against the pressing door—or countless armies push upon it.'

"And here I think it may be interesting for Americans to know that of the Chinese delegates to the peace conference at Paris ninety-seven per cent were alumni of American colleges.

"Briefly I may say that I ... from China bringing wi... message of good will from ... 000,000 of my people to th... in America.

"I returned to China ... I felt to be an equally c... from the people of Americ...

"And now that ag... America, I must say ... honest thinking men of ...

was regarded as most available ... cause of his sympathy in both ... and South China.

Dr. Wong a Great Chinese.

"He is a man for and of the people, one whose ambition is not for personal position or aggrandisement, but the desire to work out a constructive policy for the Chinese nation. His great strength lies in his involuntary conviction that the less enlightened should not be exploited but should be raised to a status which will enable them to cope with the modern world—the status of young China."

Because of Mr. Hsieh's importance in the Chinese labor world I asked him if China thought Chinese labor ever again could find an entrance into the United States.

'I am not certain that it may not, but it never will come except at your request," said he. "Surely Chinese labor has now no desire to come here if it is not wanted, but there may arrive a time when the American may be unwilling to perform certain tasks and will be glad to have Chinese labor take them upon its back while American workers devote their developed skill and energy to more agreeable effort. Who knows? Of course this will not happen now; great changes require much time.

"But things are changing in our China as they are changing elsewhere. A vast advance has occurred among us and advances give rise invariably to unrest. In order to control this unrest and satisfy our people we need to learn from the United States and perhaps no better way could be devised than by allowing some of our workers to come here for strictly specified periods, to learn of you and then go back to teach modern industry to their fellow countrymen.

"Such an arrangement also would tend to fix the heart of China in its now fully aroused affection for America. The cultivation of the minds of young China scarcely can avail if there be not, at the same time, cultivation of the heart.

"The future of 480,000,000 people is not more of Chinese than of world importance. It is a period of gigantic changes in China, and the nation is confronted by two roads—China is either to march in the van or to fall short enslaved. The latter would not be good for the United States or England because the enslaver would be Japan.

"We must choose a leader, not only among our men, but among the nations of the world.

"Our leader among the nations, I think, should be the United States, and no developing people ever stood more desperately in the need of a stable nation's guidance and counsel than we do now. We need true friendship from outside—and we pray it may arrive from here.

"We have been flung into a time of the greatest test. China will write new history in letters of blood unless she has help, first, from her own true sons who are brave enough to face her people and tell them which of the outside nations has acted as the friend of China and which has not.

"We know that troublous times are coming in China and we plead with the United States to send its worth-while ... on to us, to know us and be known ... so that out of ... that shall be a stronger ... a ... thralled, fitted ... d as having ... re fearful of ... re more san- ... onal handicaps

corrupt officialdom, and, in consequence, corrupt officials—among those who are willing to do China's enemies or are willing to. The demand of the students, which is being answered, is that these unworthy men who have sold themselves to the Japanese shall be thrown out.

"Probably nothing more dramatic, or effective, ever has occurred than the great 'strike' or 'boycott' against Japan and everything Japanese. It involved 6,000,000, 2,000,000 students and 4,000,000 of all other classes. From the strike or boycott will come China's leadership.

"China has been called a nation burdened with officialdom. Nothing could be farther from the fact. Twenty-seven thousand officials in a population of 400,000,000 are not many. It gives but an idea of how slight the organization really has been.

"It is organization which China needs—organized trade, organized justice, organized economics, organized government, which she is without and which she must have if she is not to fall a victim to her greedy neighbors.

"But China's slowness in awakening has given her a long rest and she is very vital now. She is ready for an undreamed of activity, the exercise of an unprecedented power if she but gets the leadership. Given leadership and nothing in the whole world can compete with her. This has been indicated to observers variously but unmistakably.

"We are not wholly helpless. The earnestness which is beginning to be shown in the development of our undoubted resources, our railway and our shipping facilities indicate our own energy, for we know well the truth of the Confucian saying that those are helped who help themselves.

"We are discovering undreamed of riches, not only in the way of natural resources, but in the way of men of wealth who never have been known about before save by their own relatives and perhaps the head men of their provinces. These men, now and then, are uncovering themselves, coming out for the good of mankind, giving for the purpose of offering to the masses an impulse toward progress and development.

"This impulse has been wholly born of our adversity—the kicks which have been delivered by Japan, and other misfortunes. Adversity is sometimes a blessing in disguise and will prove to be for China.

"In the banking business alone immense strides have been made. Not so very long ago we had no banks. Today we have such financial institutions as seem amazing, and bigger ones are coming. International trade will be promoted by our own capital. It is said that we may expect more than 100 native banks within five years.

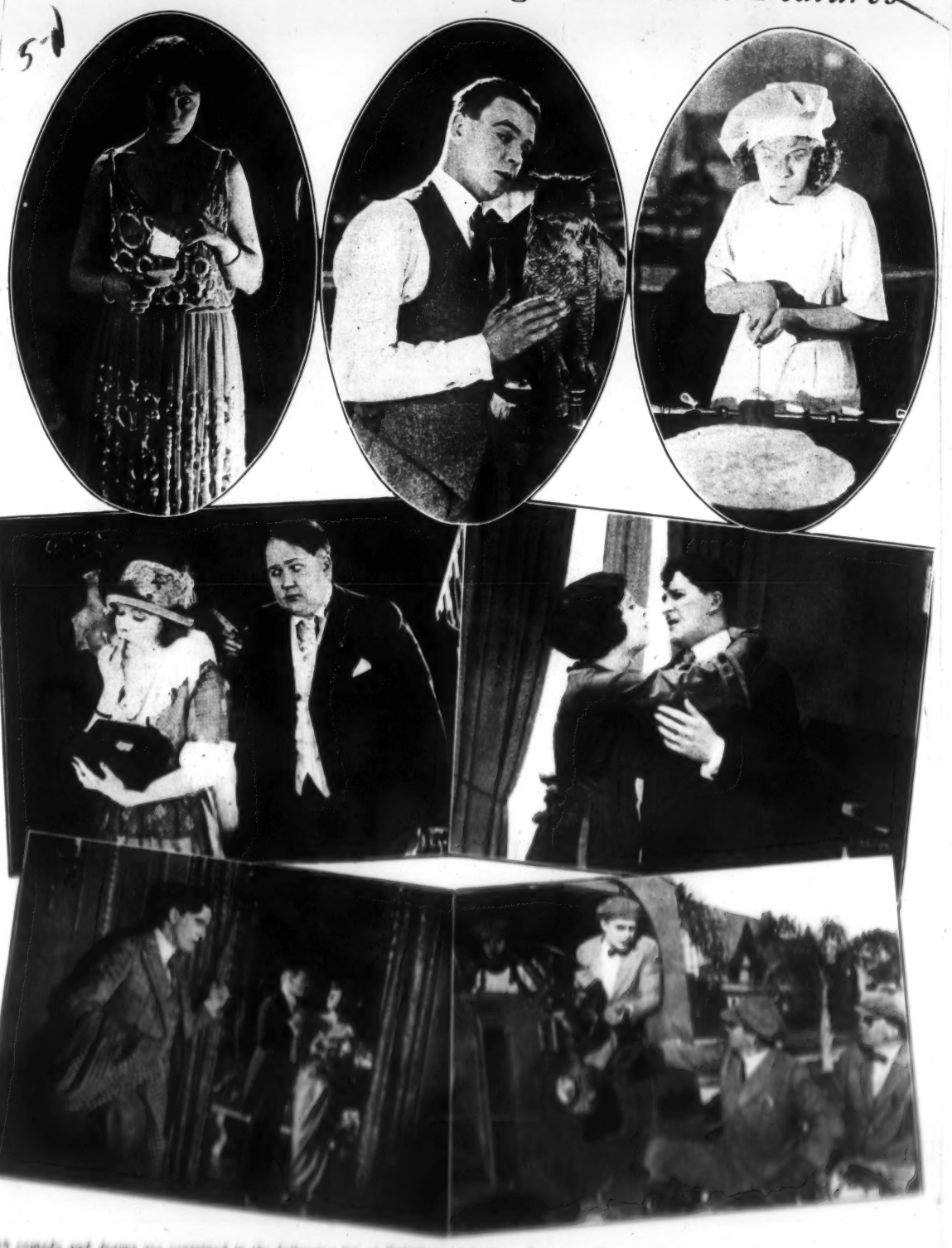
China Has Much to Give the World.

"We have much that we can give the world and among the greatest things which we can give is unskilled labor. Our labor is plentiful enough so that, wrongly used, it might make the whole world trouble, and rightly used will ... the world glad. It is not ... given to picking and choosing, but its economic state and ideals have sufficiently advanced so that, in unskilled work, it can be no threat against labor in those countries where all men have been more or less trained.

"The 1000 Chinese who have returned from France ...

ON PICTURE NEWS (N. Y. City)
June 12, 1920

First View of Forthcoming Paramount Features



Both comedy and drama are contained in the following list of Paramount releases. Top row—Dorothy Dalton in "Half an Hour"; Dorothy Gish in "The Isobel"; Dorothy Dalton in "Lady Barnacle"; Center—Ethel Clayton and Wallace Reid in "A Full House"; Bottom—Fatty Arbuckle in "Fatty Chases"; Wallace Reid in "Dangerous Hours"; Nazimova in "A Doll's House"

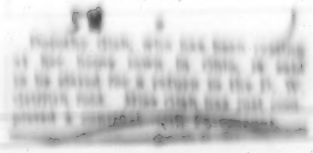
NEW YORK EXHIB. TRADE REVIEW
June 12, 1920

The Big Constellation of Stars of the Famous Players-Lasky Corporation

NEW YORK EXHIB. TRADE REVIEW
June 12, 1920

Scenes from the Famous Players-Lasky Productions for the Coming Fall

At the top, left to right, Wallace Reid in "[illegible]"; Marion Davies in "The Restless Sex," a Cosmopolitan production; Dorothy Gish in "[illegible] Miss Robertson"; middle row, [illegible] Ferguson in "Lady Rose's Daughter"; Dorothy Dalton in "Half an Hour"; Thomas Meighan and Martha Mansfield in "Civilian Clothes"; "Burglar Proof" with Bryant Washburn; lower row, Ethel Clayton in "The City Sparrow" and "A Full House" with Bryant Washburn.



MOTION PICTURE NEWS (N. Y. City)
June 12, 1920

Stars Who Add Lustre to the Paramount Banner

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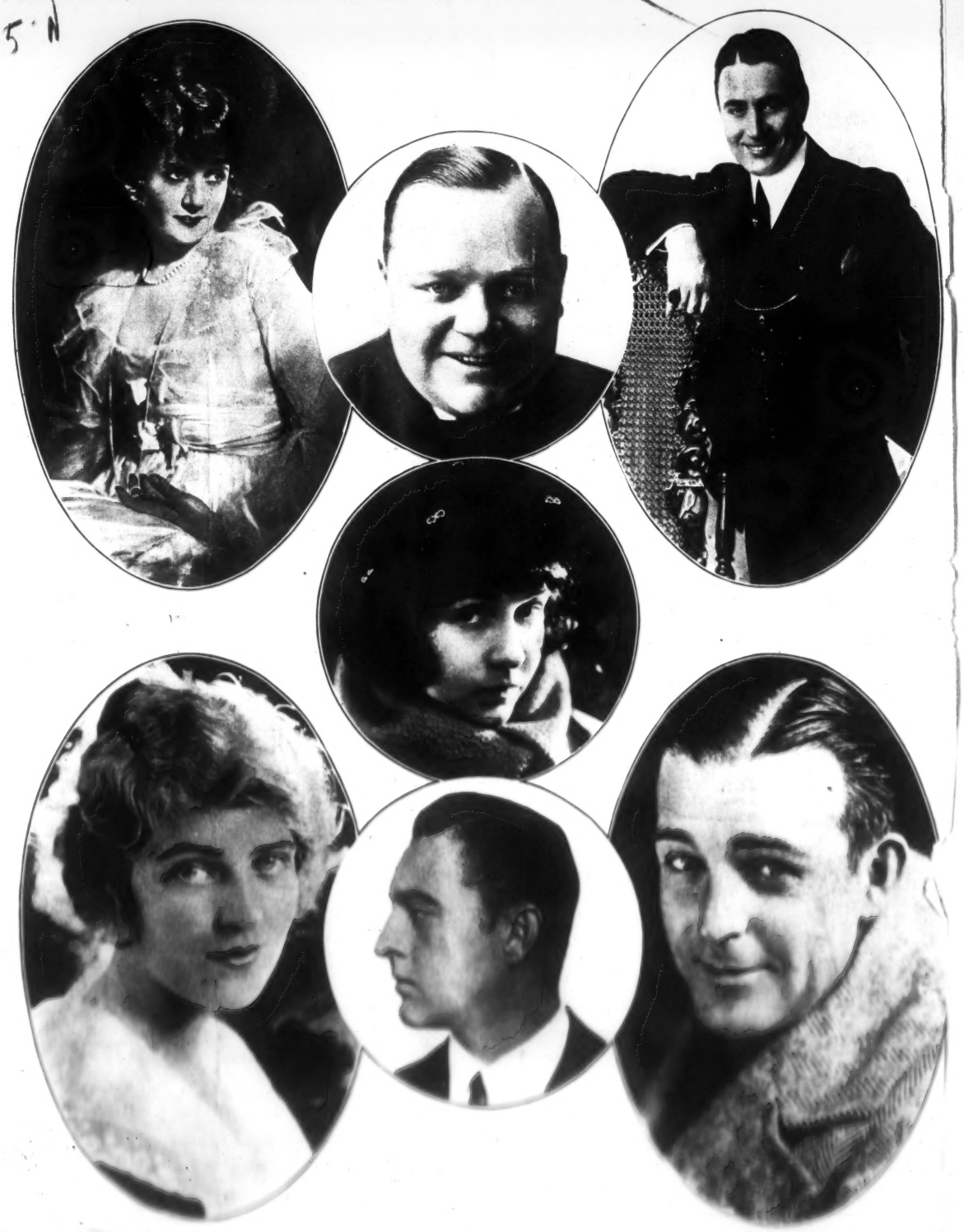
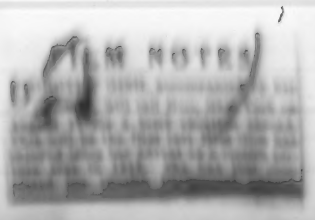


Clara Kimball Young, Lionel Barrymore, Ed Chas Ray, Lila Lee, Wallace Reid, Lionel Barrymore, Wallace Reid

Clara Kimball Young

May 5, 1920

NEW YORK DAILY



NEW YORK
STABLISHED 1861
NOV 9 - 1919
rom Morning Telegraph
New York City

It's the Country for Dorothy Gish.

The younger daughter of the Gish family arrived in New York three weeks later than her mother and sister. Lillian and her mother brought three birds, a canary and a parrot and eight hat boxes. Dorothy worried along without any birds but she made up for this oversight by getting in Chicago with five suitcases. She lost one there somewhere between the New York Central station and the Blackstone, and landed in New York with only four.

"It was either the fault of the hotel clerk or the taxi driver," she said. "Hotel clerks and taxi drivers are my pet aversion, and I hate them more than anything in the world."

Dorothy, standing about five feet, very young, very slender and looking not a day over seventeen, had given her denunciation of the race of hotel clerks and taxi drivers in such a fierce tone we all laughed.

"You needn't laugh," said Dorothy. "That clerk at the Blackstone Hotel in Chicago acted as if I were a stray dog. I asked him if I could get a room and bath.

"He said, 'Certainly not; there isn't an empty room in the house.'

"Will you tell me where I can go," I pleaded.

"'No where,' he said. 'There is a convention in town and the hotels are full.'

"Then he called a boy and I fully expected to be kicked down the steps. Instead he had the boy take me to a wash room to wait, saying he would see what he could do. I waited three hours and I never heard from him until train time. I always have been afraid of hotel clerks, and now I am in abject terror of them. If one says boo to me here at the Commodore I shall make for cover."

This young lady who is afraid of hotel clerks just a moment before had spoken nonchalantly of her own company. Another incongruous remark which made me smile.

"Why do you smile?" she asked.

"When you speak of your own company," I told her, "it sounds so important. And then in the next breath you say you fear the very people you might be expected to wither with a look."

"That's the way I am," she said. "Do you know New York stifles me? It makes me so unhappy. There are so many things I want, and so many things I cannot afford to have. I don't see how people ever have money enough to live here."

"Dorothy is right about being unhappy," said her mother. "She hasn't smiled since she came here. We went to a fortune-teller in Los Angeles, and he told me I would be surrounded with great hustle and bustle. And there would appear constantly in this great commotion a figure with a scornful expression."

"I am it," explained Dorothy, "but I am no longer scornful; merely bewildered at the high cost of living."

"Do what Marie Doro suggests in

DOROTHY GISH.

The Youngest Gish Who Hates Hotel Clerks and Taxicab Drivers and Fears Most Newspaper Writers.

New York advised the gentle Lillian—wear your old clothes and be dowdy with good grace."

"What a blow all this high price of living serous would give the public," I thought. "All the world believes motion picture stars wear sables on Monday, mink on Tuesday, ermine on Wednesday and other furs the rest of the week. The dear public believes to be a motion picture star means to have every whim granted at the drop of the hat."

"I thought motion picture stars——" I began.

"You thought like all the world," interrupted Dorothy, "that we were in the millionaire class. We do not get paid the exorbitant salaries folk believe, for because of our erratic occupation we are made to offer to dentists, doctors, grocers, milkmen, mothers and all sorts the rest. I had the time of my life and what do you think my highest salary was? $250 for less than six hours work."

"You don't say so!"

"Yes, I do quite, but I cannot always have work when I am ready to do it. Now, in our case the cause of what I mean is plain. I could have mother and my baby sister to support for the sum you think I should receive for the work I do. Then—and this is the point—I shall be unable to do a single and so long as I do work."

This argument was made to an extent Dorothy and I were alone in the Commodore. Mother had been invited into the office and Mr. Gish, whom I have never met, was the person who was the cause of mother's visit. Dorothy, the younger sister, was in the room, but she was not invited to share in the discussion. Dorothy is a little, fair, blue-eyed, fragile creature, who looks as if she should be a dancer of the Pavlowa type. Dorothy is, however, a good deal of a tomboy and is fond of sports of all kinds.

"Dorothy is right about being unhappy," said her mother. "She hasn't smiled since she came here. We went to a fortune-teller in Los Angeles, and he told me I would be surrounded with great hustle and bustle. And there would appear constantly in this great commotion a figure with a scornful expression."

"I am it," explained Dorothy, "but I am no longer scornful; merely bewildered at the high cost of living."

"Do what Marie Doro suggests in

"Everyone who makes a success has to work," her mother said. "Look at Mr. Griffith, how hard he works."

"And what does it get him," was Dorothy's reply.

"Why, Dorothy," interrupted Lillian, "that is a strange remark."

"If you know what I mean," Dorothy hastened to explain. "I mean what good does it do anyone to kill themselves working, because the worms will get you in the end."

After which philosophic Mrs. Gish's comfort and pretty enough I to be a sister to the girls, gently reproved her younger daughter for this outburst.

The Gish girls would resemble many of your performers who think monopoly of the world's interest is embodied in motion picture stars. They are sort of girls you would like to have your own daughters associate with—wholesome, clean, cheerful and truthful to American womanhood at its best.

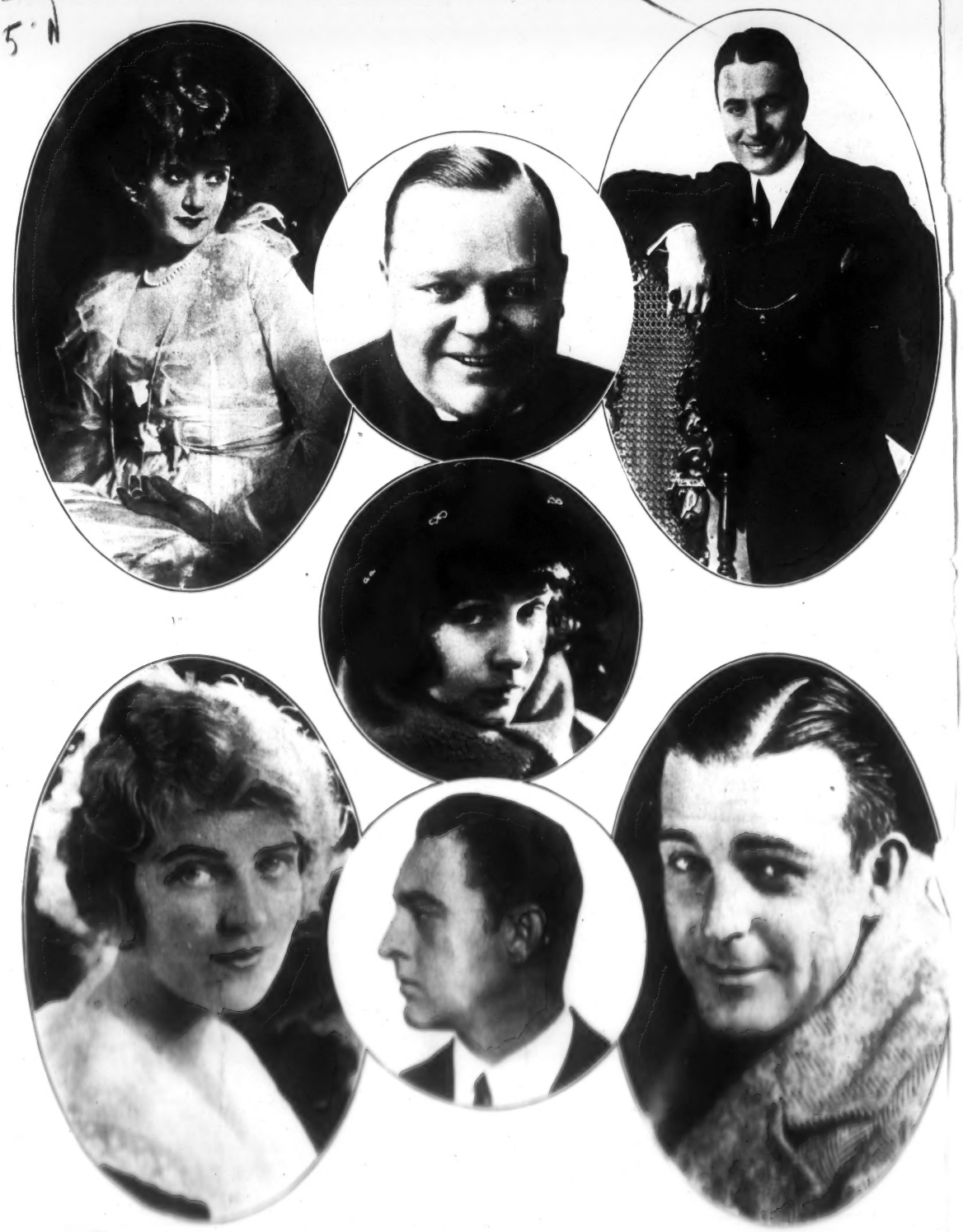
Dorothy is the comedienne of the family, and when she ceases to smile there is a general cause for alarm. Her mother fussed over her worried about her unhappiness and tried her best to make her youngest born forget the disadvantages of living in a big city. Much as we are proud of the world's one another does belong to Dorothy and is just perhaps half. And Mrs. Gish is very much a real mother. The girls will tell you that. They give her credit for most of their accomplishments.

This interview in their apartment was the result of a call to make the acquaintance of John, the parrot, who looks at is a queer little cuss. Mark Twain and Poe that work. It is the kind to be a star and also the kind to make a star in the media. Where Lillian and Dorothy are concerned it is a great advantage of their parents that they will not be in danger of being spoiled by adulation. Where Dorothy is concerned it is a part of her training that she has had and when she is in the big Dorothy, I think, would be the last to be a star. Dorothy is a little girl who knows what she wants and knows how to get it. Dorothy is a little girl who knows what she wants and knows how to get it. Dorothy is a little girl who knows what she wants and knows how to get it

MOTION PICTURE NEWS (N. Y. City)
June 12, 1920

Stars Who Add Lustre to the Paramount Banner

5 N



[illegible] Fairy [illegible] Charles Ray [illegible] Lionel Barrymore, Walter Hiers

NEW YORK MAIL

NEW YORK
STABLISHED 1881
NOV 9 - 1919
rom Morning Telegraph
New York City

It's the Country for Dorothy Gish.

The younger daughter of the Gish family arrived in New York three weeks later than her mother and sister. Lillian and her mother brought three birds, a canary and a parrot and eight hat boxes. Dorothy worried along without any birds but she made up for this oversight by getting in Chicago with five suitcases. She lost one there somewhere between the New York Central station and the Blackstone, and landed in New York with only four.

"It was either the fault of the hotel clerk or the taxi driver," she said. "Hotel clerks and taxi drivers are my pet aversion, and I hate them more than anything in the world."

Dorothy, standing about five feet, very young, very slender and looking not a day over seventeen, had given her denunciation of the race of hotel clerks and taxi drivers in such a fierce tone we all laughed.

"You needn't laugh," said Dorothy. "That clerk at the Blackstone Hotel in Chicago acted as if I were a stray dog. I asked him if I could get a room and bath.

"He said, 'Certainly not; there isn't an empty room in the house.'

"Will you tell me where I can go," I pleaded.

"'No where,' he said. 'There is a convention in town and the hotels are full.'

"Then he called a boy and I fully expected to be kicked down the steps. Instead he had the boy take me to a wash room to wait, saying he would see what he could do. I waited three hours and I never heard from him until train time. I always have been afraid of hotel clerks, and now I am in abject terror of them. If one says boo to me here at the Commodore I shall make for cover."

This young lady who is afraid of hotel clerks just a moment before had spoken nonchalantly of her own company. Another incongruous remark which made me smile.

"Why do you smile?" she asked.

"When you speak of your own company," I told her, "it sounds so important. And then in the next breath you say you fear the very people you might be expected to wither with a look."

"That's the way I am," she said. "Do you know New York stifles me? It makes me so unhappy. There are so many things I want, and so many things I cannot afford to have. I don't see how people ever have money enough to live here."

"Dorothy is right about being unhappy," said her mother. "She hasn't smiled since she came here. We went to a fortune-teller in Los Angeles, and he told me I would be surrounded with great bustle and hustle. And there would appear constantly in this great commotion a figure with a scornful expression."

"I am it," explained Dorothy, "but I am no longer scornful; merely bewildered at the high cost of living."

"Do what Marie Doro suggests in New York advised the gentle Lillian—wear your old clothes and be dowdy with good grace."

"What a blow all this high price of living sorrow would give the public," I thought. "All the world believes motion picture stars wear sables on Monday, mink on Tuesday, ermine on Wednesday and other furs the rest of the week. The dear public believes to be a motion picture star means to have every whim granted at the drop of the hat."

"I thought motion picture stars——" I began.

"You thought like all the world," interrupted Dorothy, "that we were in the millionaire class. We do not get paid the exorbitant salaries the public believes, but because of our dramatic reputation we are made to suffer by hotels, dressers, jewelers, milliners, publicity and all along the line. I had one day spoken blind, and what do you think my dresser charged me—$100 for the time she spent in my room!

"'You don't pay him?'

"No, I don't, but I cannot always have him when I will to go to my living on how high the price of clothes, and I pay. I shall have another girl who will work in exchange for the room and board, and I shall be content to be a dowdy. I shall be thinking of a judge and he will be for the time.

"Dorothy is the baby in the Gish family, and I don't know if the publicity there is have anything to do with it, but I think it is because she is the prettiest girl in the family. Lillian and Mr. Gish, whom I have never met, are the serious people, and Dorothy, being the baby, is spoiled. The two are very, very fond of each other, but Lillian is the mother and Dorothy, being the baby, is spoiled. Lillian is the mother and Dorothy, being the baby, is spoiled. Lillian is the mother and Dorothy, being the baby, is spoiled.

Theatre Magazine

She Made Him Behave is the sprightly title of the latest Dorothy Gish picture—a Paramount Artcraft release. The versatile little comedienne is seen in the center of the above scene

ALLENTOWN (Pa.) CHRONICLE
JULY 3, 1920

5-N

PITTSBURG (Pa.) GAZETTE TIM
JULY 18, 1920

5-N

Dorothy Gish on European Voyage

New York

ROSE-BEDECKED LEGOR SUMMER FROCKS HAT FHORN

NEW YORK TELEGRAM

NEW BRITAIN (Conn.) HERALD 516-3
JULY 8, 1920

ROSE-BEDECKED LEGHORN HAT FOR SUMMER FROCKS

New York.—An excellent suggestion for the summer vacation hat trunk is this one which Dorothy Gish, of the Griffith forces, is holding. It is one of the latest models Paris has sent over, a Bluebird hat and very distinctive.

It is to be worn with summery frocks, with taffeta, organdie or figured voile, with cream-colored serge or white or natural pongee sports suit. With its flaring, floppy brim, of leghorn, rose-bedecked, and its tailored taffeta crown, it is a hat for a variety of occasions.

Rose-Bedecked Wide Leghorn

GALESBURG (Ill.) EVE
JULY 2, 1920

Gossip

Rose-Bedecked Leghorn Hat for Summer Wear

BY CORA MOORE,
New York's Fashion Authority

NEW YORK, July 1.—An excellent suggestion for the summer vacation hat trunk is this one which Dorothy Gish, of the Griffith forces, is holding. It is one of the latest models Paris has sent over, a Bluebird hat and very distinctive.

It is to be worn with summery frocks, with taffeta, organdie or figured voile, with cream-colored serge or white or natural pongee, sports suit. With its flaring, floppy brim, of leghorn, rose-bedecked, and its tailored taffeta crown, it is a hat for a variety of occasions.

(Minn.) PIONEER PRESS

WHO'S WHO In Filmland

Dorothy Gish is the "other sister." Lillian is the one we all know best, since "Broken Blossoms" though her work in "Hearts of the World" will live for a long time.

It was in "Hearts of the World," possibly, that Dorothy Gish as "The Little Disturber" romped right into the hearts of her spectators, and stayed there. She is a born comedienne, and the picture of war-time France was one into which her fun-making comedy practically under actual shell fire.

Who can forget the way she swagged about the old French town, with her ruffledness and her happy mood?

The Gish sisters have built in this, as in very few ways, and appeared in Griffith's very best pictures. Dorothy has made quite a reputation for herself in the Griffith pictures, and has played in "The Mistress of Shenstone," "The Hearts of the World," "The Little Disturber," "Peppy Polly," "Boy Scout," "

FORT WAYNE (Ind.) JOUR-GAZ.
JULY 4, 1920

ROSE-BEDECKED LEGHORN HAT FOR SUMMER FROCKS

NEW YORK, July 2.—An excellent suggestion for the summer vacation hat trunk is this one which Dorothy Gish, of the Griffith forces, is holding. It is one of the latest models Paris has sent over, a Bluebird hat and very distinctive.

It is to be worn with summery frocks, with taffeta, organdie or figured voile, with cream-colored serge or white or natural pongee sports suit. With its flaring, floppy brim, of leghorn, rose-bedecked, and its tailored taffeta crown, it is a hat for a variety of occasions.

ALBANY (N. Y.) TIMES-UNION
JULY 1, 1920

5-N

ROSE-BEDECKED LEGHORN HAT FOR SUMMER FROCKS

BY CORA MOORE.
New York's Fashion Authority.

New York.—An excellent suggestion for the summer vacation hat trunk is this one which Dorothy Gish, of the Griffith forces, is holding. It is one of the latest models Paris has sent over, a Bluebird hat and very distinctive.

It is to be worn with summery frocks, with taffeta, organdie or figured voile, with cream colored serge or white or natural pongee sports suit. W ith its flaring, floppy brim, of leghorn, rose-bedecked, and its tailored taffeta crown, it is a hat for a variety of occasions.

MIDDLETOWN (N. Y.) TIMES PRESS
JULY 14, 1920

18

ROSE-BEDECKED LEGHORN FOR SUMMER

JOURNAL

ROSE-BEDECKED LEGHORN HAT FOR SUMMER FROCKS

NEW YORK EXHIB. TRADE REVIEW
JULY 31, 1920

Talmadge Sisters Will Leave for Abroad, Aug. 12

Motion Picture Stars Will Be Accompanied on a Two Months' Vacation by Mrs. Gish and Dorothy Gish—Joseph M. Schenck in Party.

Norma and Constance Talmadge, accompanied by Norma's husband, Joseph M. Schenck, president of both Talmadge companies, their family physician, Dr. Bernard Livingston, Miss Talmadge's secretary, Ann Pallette, and Miss Talmadge's maid, are sailing August 12th with Mrs. Gish and Dorothy Gish for a two months' vacation in France, England, Belgium and Italy.

The Talmadge girls will meet their mother and their sister, Natalie Talmadge, in Paris, where they expect to crowd a year's sightseeing into a few weeks, as this is their first trip abroad.

Norma Talmadge, having finished "The Branded Woman," which Albert Parker, director and co-adapter with Anita Loos, of the story founded on Oliver D. Bailey's play, is now assembling and cutting, has gone to the White Mountains for a two weeks' vacation, to be completely rested before her ocean voyage.

Constance Talmadge, however, will not get any rest between pictures, as she will start a new story, "Dangerous Business," the very day following the completion of her seventh First National, "Good References," and will continue working up to the day of sailing. R. William Neill, who directed "Good References," will also direct "Dangerous Business."

It is not denied at the Talmadge Studio that plans will be laid by Mr. Schenck while abroad, for the purchase of the rights of a big spectacular feature production for Norma to be made in France and the Orient.

NEW YORK REVIEW
JULY 24, 1920

TALMADGE SISTERS SOON TO TAKE A TRIP ABROAD

Dorothy Gish Also Will Be in Party Which Goes to Europe.

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of both Talmadge companies, their family physician, Dr. Bernard Livingston; Miss Talmadge's secretary, Ann Pallette, and Miss Talmadge's maid will sail on the "Imperator" on August 12, with Mrs. Gish and Dorothy Gish, for a two months' vacation in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister, Natalie Talmadge, in Paris, where they expect to crowd a year's sightseeing into a few weeks, as this is their first trip abroad. They will visit all the most fashionable, conspicuous and modiste on the Rue de la Paix and bring back many marvelous new costumes which will spell the last word in chic styles for their First National pictures to be made on their return to New York in October.

Norma Talmadge having finished "The Branded Woman," which Albert Parker, director and co-adapter with Anita Loos, of the story founded on Oliver D. Bailey's play, is now assembling and cutting, has gone to the White Mountains for a two weeks' vacation, to be completely rested before her ocean voyage.

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It is not denied at the Talmadge Studio that plans will be laid by Mr. Schenck while abroad, for the purchase of the rights of a big spectacular feature production for Norma to be made in France and the Orient.

Springfield (O.) Sun

4. Live modestly and quietly.
5. Avoid extravagance and if possible be born in Ireland.

They're Going Over.

Last week Violet Heming sailed for England, on July 31 Dorothy Gish sails, Mary Pickford is now over there and Ethel Clayton sailed July 10, and there you are. It's the fashion to spend the summer months in Europe, and in motion picture circles it is better to be dead than behind the times. Never has there been such an exodus of stars to foreign shores. Some of them pleasure bent, others to rest, and all of them to cast an eye on the picture situation.

The four years of war and the almost complete severing of motion picture relationships between Europe and the United States is largely responsible for all the theatrical and screen folk going abroad this summer. There is so much to see, and so much to learn about foreign films.

Sailing also on the Imperator August 16 will be Albert Parker and Norma and Constance Talmadge.

MINNEAPOLIS (MINN.) JOURNAL
Aug. 1, 1920

St. Paul Sun
Pioneer Press

"My Luck!" Says Dorothy.

Thursday, August 12, is the date definitely set by Dorothy Gish and her mother for their departure for London and Paris. The Gishes expect to be away until September, hence the vacation will be a rather brief one.

"It's just my luck," says Dorothy. "Here I had been planning a long rest, and they tell me I have to come flying back and go right to work again. But, anyway, I won't have to wear that wig for ..."

NEWARK (N. J.) CALL
AUG 1 1920

Film Stars to Sail for Europe.

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of both Talmadge companies, will sail on the Imperator August 12 with Mrs. Gish and Dorothy Gish for a vacation in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie in Paris, where they expect to crowd a year's sightseeing into a few weeks. This will be their first trip abroad. They will visit the fashion shops on the Rue de la Paix, and bring back many new costumes which will spell the last word in chic styles for their First National pictures to be made on their return to New York in October.

Norma Talmadge has finished "The Branded Woman," founded on Oliver D. Bailey's play. She has gone to the White Mountains for a brief vacation to rest up for the ocean vayage.

Constance Talmadge, however, will not take a rest between pictures, for she will start work on a new story, "Dangerous Business," the very day following completion of her seventh First National film, "Good References," and will continue working up to the day of sailing.

NEW YORK STAR

Dorothy Gish will sail with her mother, July 31, for a vacation in Europe. In the autumn she will continue her making of Paramount pictures.

PHILADELPHIA, PA. NO. AMERICAN

Norma and Constance Talmadge, accompanied by Joseph Schenck, who is Norma's husband; a secretary, maid and their family physician expect to sail for Europe August 12 on a two months' vacation on the steamship Imperator. Other prominent members of the party are Dorothy Gish and her mother, Mrs. Talmadge. Talmadge are already abroad ... Norma and Constance ... them ... on the other side.

EXHIBITORS HERALD, CHICAGO ILL.
Aug. 7, 1920

BOSTON TRAVELER
JULY 30, 1920

Margaret C. Condit and Daniel Brennan, a war veteran.

As evidence of the increased cost of living on the borders of Uganda and the Congo, it is reported that, whereas a wife cost four spearheads in pre-war days, she now costs eight spearheads.

Many sisters have become famous as motion picture actresses, among the best known being Dorothy and Lillian Gish, Mary and Lottie Pickford, Enid and Marjorie Bennett, and Constance, Norma and Natalie Talmadge.

BUFFALO (N.Y.) EXPRESS

DOROTHY GISH SAILING

Dorothy Gish, accompanied by her mother, will sail from New York on Aug. 12 for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her advent as a motion picture star in 1918. She has just completed her twelfth Paramount picture, "Little Miss Rebellion."

Dorothy Gish Sailing

Miss Dorothy Gish, accompanied by her mother, will sail from New York on August 12 for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her advent as a motion picture star in 1918.

Dorothy Gish goes abroad.

Dorothy Gish, accompanied by her mother, will sail from New York on August 12th for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her start as a motion-picture star in 1918. She has just completed her twelfth Paramount picture, Little Miss Rebellion.

Boston Traveler

Talmadges and Gishes Going

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of both Talmadge companies and husband of Norma, are sailing on the "Imperator" on Aug. 12 with Mrs. Gish and Dorothy Gish for a vacation in France, England, Belgium and Italy. The Talmadges will meet their mother and their sister, Natalie, in Paris, where they expect to crowd a year's sightseeing and shopping into a few weeks. They will return to New York in October.

London (Eng.) Motion Picture Herald

According to the plans now made, Dorothy Gish will be seen in four new productions, one of which will be Little Miss Rebellion, quite an alluring title.

NEW YORK CALL

Dorothy Gish to Sail.

Dorothy Gish, accompanied by her mother, will sail from New York on August 12, for a brief vacation abroad, according to word received yesterday. This will be the first rest Miss Gish has enjoyed since her advent as a motion picture star in 1918. She has just completed her twelfth Paramount picture, "Little Miss Rebellion."

Indianapolis Star 7-25-20

Actor Talmadge returned to New York yesterday ready to begin rehearsals for the forthcoming Winter Garden spectacle.

More motion picture stars are beginning to cultivate the European vacation habit. Doug and Mary have just returned from their triumphal tour in Spain. Now Norma comes and Constance Talmadge, with Mrs. Gish and Dorothy Gish, will sail on August 12.

WASHINGTON, D. C. TIMES
JUL 24 1920

Screen Plays and Players

By Kennebec

Norma and Constance Talmadge, accompanied by Norma's husband, Joseph M. Schenck, their family physician, Miss Talmadge's secretary and her maid will sail August 12 on the Imperator with Mrs. Gish and Dorothy Gish for a two months' vacation in France, England, Belgium and Italy.

JOURNAL, PHILA., PA.

THE NEW DOROTHY GISH

15-N

Miss Dorothy Gish's acquaintances will be surprised when they see these new poses of her. Miss Gish, without her bobbed hair, which is only a wig, but which has come to be identified with her, is a very different Dorothy. Her own fair hair, hanging about her face, changes her appearance entirely and makes her the more girlish and winsome.

On the other hand, a full curly wig of dark hair, bound up with a ribbon, gives the coy Dorothy still another countenance. Here she is the imaginative little girl, the young dreamer of high romance, and as such she appears in a new picture on which she is said to have found for herself just the right leading man. Indeed, there is an amusing story told of how the Gish girls went to a theatrical performance and how in the midst of the show Dorothy delivered herself of an audible exclamation regarding the leading man. Before the day was over she had lured the handsome young actor away from the stage and had signed him up for a screen part opposite herself.

NEW YORK BIRTHPLACE OF THE MOVIES

By Charles Kingsley

HIDDEN away in a cluster of old-style buildings, surrounded by that cheaper class of retail stores which become first smelly to the push cart in the matter of merchandise—old boots, "cats," pelts, junk (?), dentures, chewing-gum peanuts, stained Arbuthnots and shoes-repaired-while-you-wait—there stands in East Fourteenth Street, New York, a three-story-and-attic building that attracts little or no attention from the passers-by. It is a very ordinary building in a building go. The proverbial stoop leading up from the sidewalk and forming a canopy over the basement shop, the attic "reception hall" of an upstairs New York tenement, a winding stairway that runs through its spiral course from the reception hall to the street door, where it gives way to a less inspiring set of steps leading to the old-style attic with its sloping ceiling and dim windows.

The building is ready to fall. It is at 11 East Fourteenth Street. It is very much like the other buildings that grace the north side of Fourteenth Street between Fifth Avenue and University Place.

But No. 11 East Fourteenth Street was the birthplace of that which is now generally conceded to be the so-called "Eighth Art"—the motion picture.

And up this winding stairway at No. 11 there climbed to fame those very men and women—more children then—whose names are household words in every home throughout the civilized world—D. W. Griffith, Mary Pickford, Lillian and Dorothy Gish, Mae Marsh, Robert Harron, Blanche Sweet, Jack Pickford, Owen Moore, Henry B. Walthall, Alice Joyce, Mabel Normand, Miriam Cooper, Lionel Barrymore, Donald Crisp, Mack Sennett, Pat Romano, W. Christy Cabanne.

It sounds like a Who's Who of moving pictures.

D. W. GRIFFITH hit the nail on the stairway, himself the proud owner of a salary of $5 a day as a "back actor." And those who climbed that to the top of the spiral way were then unknown to anybody, strangers to fame, for their contribution to to-day's Eighth Art.

"Climbing up the Golden Stairs" taken on a new and more literal meaning when applied to the stairway at No. 11 East Fourteenth Street. "Golden" stairs may have become, in truth. Each step is worth more in thousands of dollars than its weight in gold when judged by the students dollar it has represented in those climbers of a bygone day. And yet so many days ago at that, for it was but in 1908, scarcely a "dozen years," that the men and women started up the path that eventually brought them to their respective places in the sun—places that represent a combined wealth far into the millions.

It was in 1908 that Mary Pickford's ambition grew to wonderful proportions. She wanted to earn $10 a week to help support her mother and brother and sister. Mary got her $10 a week in a very short time and soon she started $15 a week. Think of it!

"What luck! comes to never on a new career!" Mary said at No. 11.

CLIPPING FROM 7-30
Schenectady (N.Y.) Gazette

Thomas Meighan's first starring vehicle, the William DeMille production of "The Prince Chap," is an Adsum Paramount release. The picture was directed by William DeMille from Edward Fox's famous play.

Dorothy Gish will sail with her mother July 31 for a vacation in Europe. In the autumn she will continue her making of Paramount pictures.

CLIPPING FROM 7-26
Toledo (O.) B

Dorothy Gish, with her mother, will sail from New York August 12, for a brief vacation abroad. This is her first vacation since 1918. She has just completed her 12th Paramount picture, Little Miss Rebellion.

NEW ORLEANS (L.) TIMES-PICAYUNE
JULY 27, 1920

Miss Dorothy Gish, accompanied by her mother, will sail from New York on August 12 for a brief vacation. This will be the first real rest that Miss Gish has enjoyed since her advent as a movie star in 1918. Her latest picture and her twelfth Paramount feature has just been completed and will be called "Little Miss Rebellion."

Weekly Film Review (Atlanta) June 26, 1920

MISS DOROTHY GISH

Popular little Paramount star who has just completed her twelfth production since 1919. Miss Gish will next appear in a semi-comic picture entitled "Little Miss Rebellion," after which she expects to accompany her mother on a brief vacation abroad.

CLIPPING FROM 5-15-20
New York Evening Daily

Completes Contract

Dorothy Gish Has Finished 14th and Last Production for Famous Players

The departure of Dorothy Gish for Europe yesterday brought forth the fact that Miss Gish, who has until now been working under the supervision of D. W. Griffith and appearing in Paramount released productions, has completed her contract with Famous Players which, according to an official of the Griffith organization, called for 14 pictures.

The 14th picture which has no title as yet is not entirely completed, but what remains to be filmed can and will be done without Miss Gish's presence. While this is not official, it is understood that the completion of the Gish contract with Famous Players does not affect the star's relations with Mr. Griffith in any way whatsoever.

CLIPPING FROM AUG 12 1920
NEW YORK WORLD

IMPERATOR SAILS WITH 1,100 IN CABIN

Bishop Blake of Chicago Among the Passengers Going Abroad To-Day.

The Cunard liner Imperator sails to-day with 550 passengers in the first, 550 in the second and 700 in the third.

Among those sailing are Bishop and Mrs. Edgar Blake of Chicago, Brig. Gen. Lionel E. O. Charlton and Major Algernon E. Burnady of the British Army, accompanied by their wives; Dorothy Gish, movie actress; Jack Pickford and his wife, known on the screen as Olive Thomas; Siegfried Sassoon, poet; Joseph M. Schenck and his wife, Norma Talmadge, Miss Constance Talmadge, Leon Schlesinger and Mrs. A. G. Winterhalter, widow of the late Admiral Winterhalter, U. S. N.

CLIPPING FROM
Salt Lake (Utah) News

Famous Screen Stars Will Sail Soon For Europe

Norma and Constance Talmadge, accompanied by Norma's husband, physician, secretary and maid, will sail August 12, with Mrs. Gish and Dorothy Gish for a two months' vacation in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie in Paris, where they expect to crowd a year's sightseeing into a few weeks, as this is their first trip abroad.

Meantime, Norma has gone to the White Mountains for a two weeks' vacation to be completely rested before her screen repeat. Constance, however, will not get any rest between pictures, as she will start a new story the day following the completion of her seventh film, National Good Reference," and will continue working up to the day of sailing.

It is not limited at this Talmadge studio that plans will be laid by Mr. Schenck while abroad for the purchase of the rights of a big number of picture productions for

DALLAS (Tex.) NEWS
Aug. 5, 1920

NEW YORK TIMES

CLIPPING FROM
Buffalo (N.Y.) Courier

CLIPPING FROM
Richmond (Va.) Journal

Daily Amusements.

8-8-20
Buffalo (N.Y.) Express

Wonderful sightseeing European tour for Talmadge sisters.

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of both Talmadge companies; Dr. Bernard Livingston, the family physician; Miss Ann Pallette, Miss Talmadge's secretary, and Miss Talmadge's maid, are sailing on the Imperator on August 12th, with Mrs. Gish and Dorothy Gish, for a two-month vacation in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister, Natalie Talmadge, in Paris, where they expect to crowd a year's sightseeing into a few weeks, as this is their first trip abroad. They will visit all the most fashionable couturieres and modistes on the Rue de la Paix and bring back many new costumes for their First National pictures to be made on their return to New York in October.

Norma Talmadge, having finished The Branded Woman—which Albert Parker, director and co-adaptor with Anita Loos of the story founded on Oliver D. Bailey's play, is now assembling and cutting—has gone to the White mountains for a two-week vacation, to be completely rested before her ocean voyage. Constance Talmadge, however, will not get any rest between pictures, as she will start a new story, Dangerous Business, the day following the completion of her seventh First National, Good References, and will continue working up to the day of sailing.

With the exception of a few exteriors, there will be no pictures made during the present trip abroad, as it is intended entirely as a rest and vacation for the Talmadge sisters.

CLIPPING FROM 8-1-20
Decatur Ill. - Herald

PORTLAND (Ore.) JOURNAL
JULY 27, 1920

Dorothy Gish Sailing

Miss Dorothy Gish, accompanied by her mother, will sail from New York on August 12 for a brief vacation abroad. This will be the first rest for Miss Gish since her advent as a motion picture star in 1918. She has just completed her twelfth Paramount picture, "Little Miss Rebellion."

CLIPPING FROM
New Orleans St.

DOROTHY GISH SAILING

Miss Dorothy Gish, accompanied by her mother, will sail from New York on August 12 for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her advent as a motion picture star in 1918. She has just completed her twelfth Paramount picture, "Little Miss Rebellion."

CLIPPING FROM 8-1-20
Nashville (Tenn.) Tennessean

TALMADGE SISTERS TO SAIL FOR FRANCE

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of both Talmadge companies, will sail on "The Imperator" August 12 with Mrs. Gish and Dorothy Gish for a vacation in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie in Paris, where they expect to crowd a year's sightseeing into a few weeks. This will be their first trip abroad and they will visit all the fashion shops on the Rue de la Paix and bring back many marvelous costumes which will spell the last word in ultra chic styles for their first National pictures to be made on their return to New York in October.

CLIPPING FROM

"The Slim Princess" is at the Castle.

Dorothy Gish to Sail.

Miss Dorothy Gish, accompanied by her mother, will sail from New York Aug. 12, for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her advent as a motion picture star in 1918. She has just completed her twelfth Paramount picture, "Little Miss Rebellion."

CLIPPING FROM 8-1-20
Louisville Mail Sun - American

WASHINGTON, (D. C.) TIMES
Date 1920

THEY'RE GONE AGAIN.

Last week Violet Heming sailed for England, on July 31 Dorothy Gish sailed, Mary Pickford is over there and Ethel Clayton sailed July 10, and there you are. It's the fashion to spend the summer months in Europe, and in motion picture circles it is better to be dead than behind the times. Never has there been such an exodus of stars to foreign shores. Some of them pleasure bent, others to rest, and all of them to cast an eye on the picture situation.

The four years of war and the almost complete severing of motion picture relationships between Europe and the United States is largely responsible for all the theatrical and screen folk going abroad this summer. There is so much to see, and so much to learn about foreign films.

Sailing also on the Imperator, August 12, will be [illegible] and Norma and [illegible]

Dorothy Gish and her mother sail for Europe [illegible] August 12th. They will visit London and [illegible]

ELMIRA (N. Y.) GAZETTE
JULY 31, 1920

DOROTHY GISH SAILING.

Miss Dorothy Gish, accompanied by her mother, will sail from New York on August [illegible] for a brief vacation abroad. This will be the first rest Miss Gish has enjoyed since her advent [illegible] motion picture star in 1918.

CLIPPING FROM

Nance O'Neil [illegible] The Passion Flower," a florid Spanish play, will be filmed in South America, with the entire original New York company.

Norma and Constance Talmadge, together with Dorothy Gish, will go to Europe next month for a two months' vacation. They will sightsee in France, England, Belgium and Italy.

Julie Herne, who played with her father, James A. Herne, in "Shore Acres," "Sag Harbor," and "Hearts of Oak," is the latest addition to the long list of scenario writers. She has written several plays for her sister, Chrystal, and for Dorothy Dalton.

CLIPPING FROM 8-13-20
New York - World

Europe Bound

[illegible]

CLIPPING FROM

BALTIMORE [illegible]

Mary's Friends

DOROTHY GISH.

[illegible]

DOROTHY GISH CLOSES RUN AT THE CRITERION

[illegible]

FILM STARS GO ABROAD

[illegible]

SAN FRANCISCO CALL BULLETIN
AUG 8 1920

[illegible]

CLIPPING FROM
NEW YORK TIMES 12 1920

IMPERATOR SAILS TODAY.

Passenger List Includes Bishop, General and Screen Stars.

The Cunard liner Imperator will sail at noon today for Cherbourg and Southampton with 550 first, 550 second and 700 third class passengers. The first cabin list includes Bishop and Mrs. Edgar Blake of Chicago, Brig. Gen. Lionel E. O. Charlton, Air Attaché at the British Embassy, Washington; Marquis Alfred Dusmet, Marquis and Marquise de Pinar del Rio, Captain F. H. E. Townshend, Mischa Elman, the violinist; Count de St. Maurice, and Dr. Albert G. Mitchell, Professor of Music in the Summer School at New York University, who will spend a year abroad inspecting the methods of teaching music in public schools: Norma and Constance Talmadge, Dorothy Gish and Joseph M. Schenck.

MADISON (Wis.) STATE JOURNAL
Aug. 16, 1920

CLIPPING FROM
NEW YORK EVENING WORLD AUG 7

Norma and Constance Talmadge, accompanied by Joseph M. Schenck, president of both Talmadge companies, will sail on "The Imperator" Wednesday with Mrs. Gish and Dorothy Gish for a vacation in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie in Paris.

Mary Pickford on the screen is a possibility of the current year. The

WASHINGTON (D. C.) TIMES
Aug. 7, 1920

GRAND RAPIDS (Mich.) HERALD
Aug. 14, 1920

NOTICE THE DESK IN PICTURE AT MAJESTIC

If you go to see Dorothy Gish in "Remodeling Her Husband" at the Majestic Gardens, closing today, take note of the highly ornamental and massive desk behind which the vivacious star sits when she runs her dad's business for him and when her recalcitrant husband comes to make his peace with her. When Producer D. W. Griffith was outfitting his studio at Mamaroneck he dropped into an auction room in New York. The huge, hand-carved desk struck his eye. He learned from an attendant that it formerly belonged to the president of one of New York's biggest corporations. Griffith bought it at a high figure and now uses it exclusively in studio "sets."

EXHIBITORS HERALD, CHICAGO Ill.
Aug. 28, 1920

DOROTHY GISH COMING.

Dorothy Gish will appear in four productions, the first of which, "Little Miss Rebellion," will be released in September. Douglas Maclean and Enid Bennett, both Thomas H. Ince stars, will each be seen in six pictures, while Marion Davies, star in Cosmopolitan productions, will be presented in Robert W. Chambers' "The Restless Sex" and other scenarios drawn from the literary reservoir of Hearst publications.

comes from there.

FILM STARS ON TRIP TO EUROPE

Norma and Constance Talmadge, film stars whose proposed coming to Madison for several weeks this summer was heralded with interest by movie-fans, will not come at all, or at least not until late fall. F. J. McWilliams, manager of the Grand theater, reports the two girls are included in a party of film folk who left Thursday for Europe aboard the Imperator, on a pleasure trip. Other film folk in the party are Dorothy Gish and mother, Olive Thomas, and Jack Pickford.

WATERBURY (Conn.) AMERICAN
AUGUST 14, 1920

CLIPPING FROM
Pittsburgh (Pa)

Talmadges, Pickfords, Dorothy Gish Sail on Imperator for Europe

(Special to Exhibitors Herald)

NEW YORK, Aug. 17.—Five film stars sailed on the Imperator last week for Europe on vacation trips. Those sailing were Norma Talmadge and her husband, Joseph M. Schenck, Constance Talmadge, Mr. and Mrs. Jack Pickford, the latter Olive Thomas, and Dorothy Gish. Miss Gish was accompanied by her mother.

According to Jack Pickford this will be his and Mrs. Pickford's honeymoon trip and will be spent in England and France. They will be absent from this country about six weeks.

The Talmadge sisters will tour Switzerland, France and Italy. Hundreds of friends of the film stars were at the dock to bid all goodby.

CLIPPING FROM 8-21-20
CINCINNATI (O.) ENQUIRER

WHAT THE THEATERS OFFER NEXT WEEK

A MOVIE SHIP.

New York, Aug. 14.—The Cunard steamer Imperator sailed Thursday for Southampton with most of her cabin accommodations occupied by screen favorites. Jack Pickford, his wife, Olive Thomas, Joseph M. Schenck, his wife, Norma Talmadge, Constance Talmadge, Dorothy Gish and Mrs. Gish and a host of others made up the movie part of the passenger list.

SHATTANOOGA (Tenn.) TIMES
Aug. 28, 1920

Screen Stars Go Abroad

Among the passengers who sailed on the Imperator for Europe last Thursday were Mr. and Mrs. Joseph M. Schenck, Miss Norma Talmadge, of the screen, and her sister, Constance Talmadge. They plan a tour through France, Switzerland and Italy. Other film notables on board were Jack Pickford and his wife, Olive Thomas. As Jack explained they are taking their first honeymoon trip to England and France for a six weeks' stay. Dorothy Gish also sailed on the Imperator with her mother, Mrs Mary R Gish. Because of the exodus of film stars there were several hundred friends and admirers at the dock to bid them goodby on the voyage.

CLIPPING FROM 8-17-20
Pittsburgh (Pa)

FILM STARS LEAVE

New York, Aug. 18.—Several film stars were among the passengers who left yesterday on board the S. S. Imperator for England. Mr. and Mrs. Jack Pickford, the latter Olive Thomas; Mr. and Mrs. Joseph M. Schenck, the latter Norma Talmadge, and Dorothy Gish and her mother, Mrs. Mary R. Gish, were the celebrities.

CLIPPING FROM AUG 25 1920
NEW YORK STAR

Film Stars Go Abroad

(New York American.)

The Cunard steamer Imperator sailed yesterday for Southampton with most of her cabin accommodations occupied by screen favorites. Jack Pickford, his wife, Olive Thomas; Joseph M. Schenck, his wife, Norma Talmadge, Constance Talmadge, Dorothy Gish and Mrs. Gish and a host of others made up the movie part of the passenger list.

Milwaukee (Wis.) Journal
Aug. 17, 1920

When the Cunard line steamship Imperator sailed recently for Cherbourg and Southampton she had on board 1,100 cabin and 700 steerage passengers.

Among the first cabin passengers were Dorothy Gish, movie actress; Mischa Elman, violinist; Jack Pickford and his wife, Olive Thomas, seen on the screen as Olive Thomas; Joseph M. Schenck, movie producer, and his wife, Norma Talmadge.

CLIPPING FROM

JULIUS SINGER ALMOST WINS.

Last Thursday there was a good old-fashioned outing, with one-legged races, shoe scramble, potato rushes and the like, and all the movie exchange men were there. Julius Singer (no he is not on the stage), was the winner of the shoe race, almost; that is, he would have won had there been fewer in the race and not crippled. Anyway, it was a wild day with ginger ale and ale without ginger—of course, as a "chaser."

Now that Dorothy Gish and Mamma Gish have gone visiting the Old World, photographer Fred Chapin—you know, the guy behind the gun for her pictures—takes his place. He claims he'll now complete his wife by coming home to see her, which was an onlooker of thing till now, as Fred has been working night and day; so he will once more get acquainted with his better half.

CLIPPING FROM

22

CLIPPING FROM NEW YORK TELEGRAPH AUG 1 5-N

MANY FILM STARS LEAVE FOR EUROPE

Jack Pickford and His Wife, Olive Thomas, Sail on "First Honeymoon Trip." 18

NORMA TALMADGE ON BOARD

Film stars were much in evidence among the cabin passengers on the Imperator late yesterday afternoon, when the giant Cunarder finally found tidal conditions favorable and started for Cherbourg and Southampton.

Mr. and Mrs. Jack Pickford, the latter Olive Thomas, sailed, as Jack said, on their first honeymoon trip. They will visit England and France and be gone about six weeks.

Mr. and Mrs. Joseph M. Schenck, the latter Norma Talmadge of the screen, and her sister, Constance Talmadge, sailed to tour through France, Switzerland and Italy. Dorothy Gish sailed with her mother, Mrs. Mary H. Gish, also on a vacation trip. Because of this exodus of film stars there were hundreds of friends and admirers at the ship.

Col. Harry Cutler of New York and Providence, chairman of the Jewish Welfare Board and a member of Secretary Baker's War Memorial Commission, as well as personal representative of a similar commission of Massachusetts, sailed together with his personal physician, Dr. W. F. Flanagan, of St. Joseph's Hospital, Providence, R. I.

Colonel Cutler, who has been ill since the death of his wife a short time ago, said his stay abroad, although planned indefinitely, would depend upon his physician's orders. Colonel Cutler said the purpose of the American commission is to consolidate in France the graves of the Americans who fell there and who are buried in nearly 700 cemeteries, into three or four great cemeteries.

Sixty per cent. of the relatives of officers and men killed in France have, in answer to a questionnaire sent out by Secretary Baker, asked that the bodies be sent home. This will mean that 50,000 bodies will be brought back to the United States, according to Colonel Cutler. Ten per cent. of the questionnaires were unanswered and thirty per cent. asked that their dead be allowed to rest in France. It is for these 25,000 bodies that cemeteries will be created and made as beautiful as American art can conceive.

NEW YORK AMERICAN AUG 13 1920. 5-N

STARS OF FILM DRAMA SAIL FOR EUROPE

18

Host of Motion Picture Artists on Board the Imperator as Big Ship Leaves—Col. Harry Cutler Goes Abroad on a Mission

THE Cunard steamer Imperator sailed late yesterday for Southampton with most of her cabin accommodations occupied by screen favorites. Jack Pickford, his wife, Olive Thomas, Joseph M. Schenck, his wife, Norma Talmadge, Constance Talmadge, Dorothy Gish and Mrs. Gish, and a host of others made up the movie part of the passenger list.

Colonel Harry Cutler, chairman of the Jewish Welfare Board and a member of Secretary Baker's War Memorial Commission, sailed with his physician. His stay abroad will depend upon his health. Sixty per cent of the relatives of men killed in France have asked that the bodies be sent home, Colonel Cutler said. The bodies that will be left behind will be kept in cemeteries that will be made as beautiful as American art can conceive.

The National Fine Arts Commission has designed a headstone to be placed over each grave. Those erected over men of Jewish faith, Colonel Cutler added, will have the Star of David on the headstones, and those over the men of Christian faith will have a cross.

Bishop Edgar Blake, of Chicago, who has been made director of the Methodist Episcopal Church's reconstruction program in France, Italy, Roumania, Jugo-Slavia and French North Africa, was also a passenger. With other bishops, Bishop Blake will have charge of orphanages, hospitals, sanitoria and the rebuilding of thirty-two villages along the Marne, as well as a similar number on the Carso plateau in Northern Italy.

CLIPPING FROM NEW YORK EVENING POST AUG 13 1920 5-N

Imperator Sails With Large List

Great Liner Off Amid Scenes of Pre-War Enthusiasm

18

Scenes that have not occurred since pre-war days witnessed the departure of the Imperator, the largest steamship in commission, this afternoon bound for Cherbourg via Southampton. The big liner still has her interallied flag, although she has been tentatively allocated to the Cunard Company. Floral wreaths of all sizes, boxes of flowers, telegrams, and other manifestations of good will poured upon the ship all through the morning hours for the 1,100 cabin passengers.

In one sense the Imperator might be called a "movie" ship, for on it is the nucleus of a company that would drive every star gazer into raptures. Famous film players were there with her last night. Among them were Mr. and Mrs. Jack Pickford, Olive Thomas, Dorothy Gish, Constance Talmadge, Norma Talmadge, Joseph M. Schenck, president of the United Artists Corporation, and his wife, Norma Talmadge, who are going to Paris to be married, Mrs. Mary H. Gish, mother of the Gish sisters, and Miss Gish herself, Miss Constance Talmadge, Miss Dorothy Gish, Miss Lillian Gish, Miss Mae Marsh, Miss Mae Murray, Miss Mary Pickford, Miss Lucille Lee, Miss Eileen Percy, Miss Bessie Love, Miss Mae Busch, Miss Marguerite Courtot, Miss Marguerite Clark, Miss Eileen Sedgwick, Miss Josie Sedgwick, Miss Eileen Sedgwick, Miss Vera Sisson

CLIPPING FROM AUG 21 1920
Threepence Pictures - England

5 N

CLIPPING FROM AUG 21 1920
Threepence Pictures - England

[illegible] had written the query "Who'll be the next?" in the preceding column when we received a cable saying that Norma and Constance Talmadge left America at the middle of this month, and with them are Dorothy Gish and her mother. Someone has been unkind enough to suggest that the fact that America has "gone dry" accounts for this pilgrimage. We disagree.

LINCOLN (NEB.) STATE JOURNAL
Aug. 22, 1920

Dorothy Dickson, who appeared on the stage in "Oh Boy," and "Lassie" has been engaged by Paramount for "Money Mad," a new picture.

Bryant Washburn and his wife are in Europe for a vacation.

"Hairpins" is Richard Bennett's latest picture.

Dorothy Gish's hair is not really bobbed and black. It's a wig. Her hair is long and blonde, like Lillian's.

"Yes and No," [illegible] of a forthcoming Norma [illegible]

OMAHA (Neb.) BEE
Aug. 22, 1920

[illegible] Murray is in Europe on a vacation. [illegible] her husband, Robert Z. Leonard, who directed Mae Marsh in "The Restless Sex."

Dorothy Gish's hair is not really bobbed and black. Sh-h, it's a wig. Her hair is long and blonde! Think it over before you bob yours; it takes a long time for it to grow out, you know.

CLIPPING FROM Oct. 14
PHOTOPLAY MAGAZINE—Chicago

DOROTHY GISH won't have to wear her heavy black wig for at least a month. No, she isn't going to be a blonde again—but she and Mrs. Gish have gone to Europe for a vacation. Dorothy has three more pictures to deliver on her Paramount contract. She hasn't announced her plans after that.

LOS ANGELES (Cal.) TIMES
Aug. 7, 1920

E.N

TALMADGE SISTERS ARE GOING ABROAD

ONE DAYS FOR SAILING ON EDUCATION TRIP TO EUROPE.

Norma and Constance Talmadge accompanied by Joseph M. Schenck, their family physician, Dr. Bernard Livingston, Miss Talmadge's secretary, Ann Pallette, and her mother, and [illegible] will sail on the Imperator August 12 for a two months' vacation in France, England, Belgium and Italy.

[illegible] Paris [illegible] Paris [illegible] Paris [

CLIPPING FROM 8-21-20
New York Trade Review

SAILING on the *Imperator* for Cherbourg on Thursday last were:

Mr. and Mrs. Joseph H. Schenck (Norma Talmadge), Constance Talmadge, Dorothy Gish and Mrs. Gish, Mr. and Mrs. Jack Dial-ford (Olive Thomas), Ann Paulette, Dr. Bernard Livingstone, the Talmadge family physician; Louella Parsons, motion picture editor of *The Morning Telegraph*, and—and—well, that's enough for now!

* * *

From Cherbourg the Talmadge-Gish party will proceed to Paris to spend two weeks; thence to London, Rome, and Switzerland and Belgium, returning October 2.

* * *

VARIETY (New York City) SEP 2 1920

Dorothy Gish Returns.

Dorothy Gish has returned from the other side, having cut her visit abroad short according to report.

CLIPPING FROM 8-28-20
TERRE HAUTE (Ind.) TRIBUNE

BY MIQUE O'BRIEN.

Dorothy Gish, accompanied by her mother and the Talmadge sisters, has sailed for Europe for a month's vacation.

CLIPPING FROM SEP 1920
CHICAGO (ILL.) POST

Dorothy Gish is back in New York after her trip abroad. She arrived on Friday on the Olympic.

CLIPPING FROM
Cleveland O.
9-24-20 News

CLIPPING FROM SEP 20 1920
PHILADELPHIA, A. NO. AMERICAN

Dorothy Gish has been vacationing in Rome and Paris for five weeks.

LIPPING FROM SEP 10 1920
NEW YORK TELEGRAPH

Dorothy Gish Returns.

Dorothy Gish is back from her trip abroad. She arrived on Friday on the Olympic.

BOSTON POST
SEPTEMBER 19 1920

Dorothy Gish is back from her trip abroad. She arrived last week on the Olympic.

... cuffs ornamented with buttons, and the ... but oddly shaped bands, some ... styles, with the narrow roll shape ... sides. The tunic is faced with flowered ... pretty ... fabric, make a lovely costume. This season it is the privilege

Tintype Days of the Gish Sisters and Harry Houdini

When Irate Parents Dragged Handcuff King From Circus and Gish Sisters Played With Little Mary Pickford

The boy behind the buttons is Houdini, trying to make up his mind what to become in the world. The other little chap is his brother, the magician, Hardeen. And below, in the circle, you see Harry Houdini, the handcuff king, just as he looks when he steps down to the footlights and bows.

This distinguished quartet is composed of Harry Houdini, his brother Hardeen, and the two talented members of the Gish family, Lillian and Dorothy.

The series will be continued in the Sunday Post from week to week.

The Boston Sunday Post Family Album of stage and screen stars today presents four very interesting personages in their respective line.

nimble figures of the Punch and Judy show to eloquent movement twice daily.

Quite by accident he made his first handcuff escape. He was doing a regulation rope escape, a trick common to all such performers, when he was challenged by a small town sheriff to try to get out of a pair of official handcuffs. He tried it and won and got an increase in salary.

Broke Jail to Liberty

Jailed in a Rhode Island prison for giving a Sunday performance he made his first jail getaway.

A unique thing about Houdini's work is that he has always used real jails and real police officials with real handcuffs to work his wonders with. And his adventures have been many and astounding. One incident, when he was confined in the United States prison in Washington, and not only freed himself but changed several murderers from cell to cell as well is rated as his most thrilling memory.

He was fearful that the murderers would demand that he set them free and determined that he would not do so. Why they overlooked so fine a chance, nobody knows, but it can easily be imagined what a predicament Houdini would have been in had they so determined.

Houdini took his name from that of the great French magician, Houdin, by the simple expedient of adding an "i."

Hardeen, who is also shown above, is a professional magician, and as such ranks high as a performer of mysterious feats. He has so far made but one escape, that of attaining an equal amount of fame as that achieved by his brother.

The Gishes, who share today's collection of faces from the Sunday Post family album of screen and stage stars, are better known to screen fans than they are to the followers of the speaking stage. They are, nevertheless, recruits from the legitimate stage, where they both started right in acting almost as soon as they did walking.

Mother Gish Helps "Mary"

When Mary Pickford made her first break from Mother Smith and went on the road, it was under the watchful eye of Mother Gish, who was assisting her own youthful daughters for fame in the same company.

Hobson, who was also responsible for Mary Pickford's first real chance on the stage, was the one to introduce Lillian Gish, labeling her as "the most beautiful blonde in the world."

She was cheated of the leading role in it, being thrown various stage appearances, but she was a favorite in Mary Pickford's own company.

As her fame thereafter she went on the stage along with Lillian, although the sisters, the younger, was even prettier and popularity than her sister.

Together they form one of the most famous sister teams in the world.

BABIES HAVE NO WEIGHTS

MISS DOROTHY GISH

Popular little Paramount star who has just completed her twelfth production since 1918. Miss Gish will next appear in a serio-comic picture entitled "Little Miss Rebellion," after which she expects to accompany her mother on a brief vacation abroad.

TOLEDO (O.) NEWS-BEE
Sept. 29, 1920

Two Slams For Europe

Dorothy Gish, recently returned from Europe, says she greatly prefers American-made gowns.

Eve Unsell, the photoplay writer, also recently returned from across the ocean, where she inspected movie possibilities, declares America need have no fear of that country as far as the movies are concerned. Europe at present is making a tremendous bid, financially, for that country to become the world's film center.

CLIPPING FROM Fort Smith Times Record Oct. 3, 1920

Dorothy Gish returned last week from a holiday trip to Europe.

CLIPPING FROM

JACKSONILLE (Fl.) METROPOLIS

Dorothy Gish now has "a little gray home in the East," for she with her sister and mother have settled in a comfortable little home at Mamaroneck, N. Y., where the Griffith studio is located.

CLIPPING FROM

WICHITA (Kan.) EAGLE

Dorothy Gish has returned from her summer trip to England and France.

DOROTHY GISH WEARING ONE OF HER LATEST STYLES FROM PARIS.

DOROTHY GISH

född i Dayton, O., 1898. Skådespelerska sedan 1922. Dorothy är blond och blågd. Specialité: sport.

CLIPPING FROM 39
Med & Daily Apr 18/22

Lasky Due Tomorrow

Jesse L. Lasky is due in New York tomorrow from the coast.

Dorothy Gish Returns

Dorothy Gish arrived in New York yesterday aboard the Aquitania. She has been vacationing in Europe.

CLIPPING FROM
Aug. 28, 1930

CLIPPING FROM
Herald
Apr 5 1920.

Dorothy Gish of film fame was a passenger on the Imperator sailing from New York for Europe. She is going abroad for a short vacation.

CLIPPING FROM AUG 2 1920
Salt Lake Telegram

CLIPPING FROM
NEW YORK TELEGRAPH

CLIPPING FROM
NEW YORK TELEGRAPH

CLIPPING FROM

DOROTHY GISH AND HER HOME

Popular Paramount-Artcraft Star Seen at Close Range Away From Studia

By ROBERT EDGAR LONG.

Meeting Dorothy Gish away from the studio is like running slam-bang into a friend from your old home town. She fits as snugly into your heart as the rose leaf into its bud. She is all that you thought she was or hoped she would be—a one hundred per cent girl, of the genuine American type.

Of course it goes without saying that Dorothy lives with her sister, Lillian. Up to the present writing no one has been able to invent a road to stand the wear and tear inevitable if they lived apart. They tried it once. Lillian and Mrs. Gish went abroad in 1917, but they hadn't been across the water long enough to say Jack Robinson when Dorothy came tumbling after. And at another time Dorothy came to New York to make a dozen or two "personal appearances," but after the third day away from home and mother, she caught the Twentieth Century back to the Pacific coast; "just couldn't stand it any longer."

The Gishes have some time since given up their Los Angeles home and settled in the more effete East. They now live in an old mansion known as Wood Lodge, at Mamaroneck, Westchester county, New York, a distance of about two miles from the studio where the Dorothy Gish productions are made. Mamaroneck is on the north shore of Long Island sound. It takes its name from an old Indian word meaning "where the fresh water meets the salt." Here, along the old Boston post road live many of the wealthy of New York who like front yards, and perhaps a back one, too. If you happen to be rich, you ride out to the Gish home in your motor car, and it will take you about an hour and a half from the time you leave New York City. But if you are just a plain, ordinary person, you go by way of the New York, New Haven and Hartford railroad on a train known as the Stamford local, and you land right into the arms of nineteen of the loudest-voiced and fastest-talking taxicab drivers in the world.

About a mile from the station in a three-story brown stained house, neighborly with gravelled drives, rose hedges and flower beds, live the fair Lillian and her dynamic sister of the black wig and eloquently mercurial feet.

When the Japanese butler smilingly hisses you to a seat, you face a great open fireplace in the reception room.

Into the reaches of dim light, farther into the house, a table decorated with freshly cut flowers identifies the dining room, finished in softest blue, with a classic border saluting the ceiling.

Upstairs, in the front of the house, is Dorothy's room, finished in white with touches of pale blue. It was assigned to Dorothy on the flip of a coin, for it has the only hot-air register upstairs. And that this is a value of no mean proportions may be understood when Dorothy explains to you that one night last winter, when she forgot to open the register, a bunch of roses resting near her head, froze solid.

Mrs. Mary Gish, that wonderful mother who makes the Gish home so delightful for her daughters, says Dorothy never retires—she just burrows into bed, without so much as saluting the pillows.

If you happen to be seeking out Dorothy on your visit to the Gish home, you probably will find her in the most unexpected places. The word "places" is used advisedly, for the younger Gish is about as restless as "shot on a shovel." But when you do find her she probably will salute you something like this:

"Well, I'm going up in an airplane one day next week. Just have to do it. Can't stay on the ground any longer. You see, in my next picture I'm to be a married woman again—you know I was one of those in 'Remodeling Her Husband'—that's funny, isn't it?—I couldn't have remodeled my husband unless I had been married, could I? Well, as I was saying when I interrupted myself, in my next picture for Paramount-Artcraft, I'm to be taken up in an airplane by my husband, and there will be no faking, either. It's to be the real thing, for Mr. Rennie, my husband—in the picture, of course—was in the Royal Flying Corps in real life for two years and has all the nerve necessary. And I'll say that's some nerve, since he will have to be responsible for me as well as himself; that's what I call responsibility with a big R.—I hope it will not turn out tragically—I would like to play tragedy, but three thousand feet up in the air is my idea of no place to play it—This book I'm reading is wonderful; it's a fairy story—Oh, where's my wig! Guess Jane must have taken it again; she's picked it up three times and all but threw it out as loose hair—You know, a funny thing happened at the studio yesterday. I was late for a scene and my director came to the dressing room and called: 'Miss Gish, haven't you fixed your hair yet?' And before I thought how it sounded, I called back: 'Fixed it? I haven't found it yet!'"

Yes, that's Dorothy Gish. Not in any sense an every-day-sort-of-a-girl, but a regular-human-being-little-sweetheart. She's everybody's sweetheart, for who does not love Dorothy?

A real home is the Gish home; one that is good to visit; big, comfortable, wholesome, cheery, artistic; a home so attractive that burglars even visited it recently, and one result of the visit was that daughters and mother all slept in the same bed the remainder of the night.

Motion Pictures News (N.Y.) 11-26-20

CLIPPING FROM OCT 3- 1920
NEW YORK TRIBUNE

Dorothy Gish, Just Back From Abroad, Firmly Convinced There's No Place Like Home

Dorothy Gish is in perfect sympathy with the Monroe Doctrine. Back from Europe less than a week, wearing a dress which was the last word from Paris, she declares she really doesn't mind if she never leaves the United States again.

"The last time I was in Europe was in the course of the war," Miss Gish said, "and I was in eleven air raids. I stood them pretty well, but mother, who was with me, was in such a constant state of excitement that she lost thirty pounds in six weeks. This summer mother stood the trip better than I did. In six weeks I lost my love for Europe and six inches from the length of my skirts."

Miss Gish paused and gazed intently at the tea leaves in the bottom of her cup. The quiet of the little tearoom just off the avenue became suddenly noticeable. There came to mind one of her recent Paramount Pictures, in which she had told her own fortune by the tea leaves formula.

"Thinking about the future?"

"Yes, and the past," she answered, and a wistful look came into her eyes, for this young comedienne, clown on the screen, is one of the most serious young women in motion pictures today. There is nothing more difficult than playing a fool, and only a wise woman can do it successfully.

"I'm wondering if I am always going to cut capers on the screen. I'm wondering if some day I can't do something a bit more serious. Ever since I played the Little Disturber in 'The Hearts of the World' I have had to play broad comedy parts. And maybe you won't believe it, as a child my ambition was to play rôles fairly bursting with emotion. At four I'm sure I wanted to play Camille or Eliza pursued by bloodhounds. The most envied woman in the world was the leading lady in the 'Her First False Step' company, of which my sister Lillian and I were members."

The pensive look gave way to smiles as she told of the days when she was a "cheeild actruss." From the time she was four and Lillian was six she toured the country in the melodramas which in those days were so popular. The Pickford family were playing the same sort of parts at that time and it was natural that the two families should meet.

"Mary and I used to be afraid of Lillian in those days," Miss Gish laughed. "Mrs. Pickford always called her an angel and would say 'that child is far too good to live.' Mary and I took this literally and whenever we were left alone in the dressing-room we would scurry away, frightened at the thought that my sister was going to die before our very eyes. I think her directors in the years that have followed agreed with Mrs. Pickford. She has had the most harrowing career—on the screen—of any actress I know. Pursued, beaten, killed, she has sobbed her way through millions of feet of film. A magazine writer once suggested that some one form a 'Society for the Prevention of Cruelty to Lillian Gish.' I would like to be the first member. I should like to take her place for a while and be pursued instead of pursuer."

The affection of Dorothy Gish for her sister is a very vital thing. Lillian is quiet, thoughtful, retiring. Dorothy is full of life, gay, irresponsible. Edward Knoblock, in his play "One," presents the case of twin sisters who share a soul between them—one possessing the bright, active qualities, the other the deep, emotional characteristics. In some measure the same is true of the Gish girls. Each a very decided and complete personality in herself, nevertheless they seem to complement each other, the one setting off the qualities of the other.

There is not an actress on the screen who is more unaffected by her success than Dorothy Gish. She declares that she goes to see her pictures in the theater with fear and trembling. "I always find so many things I have done badly when I sit with an audience and watch my pictures," she said. "I grow frightfully nervous, thrill when the crowd laughs and feel ashamed when some point, which I have tried hard to make, passes apparently unnoticed. Even reading criticisms affects me. The first time I realized that the public had noticed me was when I read an editorial comment on my work in 'Hearts of the World' in a Chicago paper. As I read it my face became a brilliant scarlet. My mother tore the paper from my hands. She didn't know what was the matter with me."

With her ambition to do at least

Film Comedienne Wants Serious Parts

Dorothy Gish minus her black wig

bit of serious work with her delightful clowning Miss Gish also cherishes a desire to give up the black bobbed wig which has become such an integral part of her screen personality, and to appear, at least occasionally, in her own golden locks. She also wants to go back to California for a visit, but before that she is going to Massillon, Ohio, the town in which she went to school, for a visit with her namesake, the daughter of her cousin.

"Rome and Paris may be fine. New York is all right, but I never can forget the little town where I went to school," she said emphatically. "It is in the small towns in this country that you find real Americans. I'm an American and I always want to live with my own people. The Monroe Doctrine gets my vote."

And then she laughed and surveyed the little French sleeveless dress and the stubby gray shoes she was wearing. "This is a fine dress for me to wear when I'm waving the Stars and Stripes. I'm afraid it's going to be almost a total loss. I bought it for the Champs Elysées and now I'm headed for Main Stnet, Massillon. I wouldn't dare put it on there. Where's the nearest drugstore? I must buy a package of mothballs."

CUMBERLAND (Md.) NEWS
Aug. 19, 1920

Miss Dorothy Gish

While many motion picture stars are vacationing in the mountains or in the country or at California beaches, Miss Dorothy Gish, the famous Griffith star, has decided to be different and she is flitting off to Europe. This photograph was taken of Miss Gish on board the "Imperator" just before she sailed for England. She will meet her sister, Miss Lillian, on the other side. Lillian has been abroad for some time. Dorothy looks as if she were just ready to throw the United States a farewell-bye kiss.

OCT. 5, 1920

Paramount September Releases Include Dorothy Gish and Thomas Meighan Films

THE Paramount release schedule for September 26 included two productions which already have had successful pre-release engagements in several of the largest cities, including New York. These are Thomas Meighan in "Civilian Clothes," and Dorothy Gish in "Little Miss Rebellion."

Thompson Buchanan is the author of "Civilian Clothes," which was first presented by Oliver Morosco at the Morosco Theatre, New York, and ran there several months. Meanwhile, Mr. Morosco launched another company, headed by William Courtenay, which played extended engagements in other large cities. The story deals with an army captain who married a society girl in France while she was dazzled by his handsome appearance in uniform, and discovered upon his return to America, after having been reported killed in action, that she was reluctant to open him in his overload civilian attire. To cure her of her snobbish ideas, he becomes a butler in her household and, after several dramatic developments that left society in uproar, convinced her that clothes do not make the man.

The task of adapting the play to the screen was entrusted to Clara Beranger, and it was directed by Hugh Ford. Supporting Mr. Meighan are Martha Mansfield, Marie Shotwell, Frankie Lonen, Alfred Hickman, Warren Cook and Maude Turner Gordon.

"Little Miss Rebellion" was written by Harry Carr. The scenario was written by Wells Hastings. George Fawcett was the director.

Miss Gish has the whimsical and altogether unconventional role of the youthful Grand Duchess of Bulgravia. Longing for freedom from the great castle in which she lives, she steals out of the gate and mingles with some American doughboys in a baseball game, and meets one to whom she instantly takes a fancy. Then some revolutionists get on the job and Her Majesty is chased from her throne in New York and the real fun begins when she becomes a Bagpatch miner in a New York restaurant.

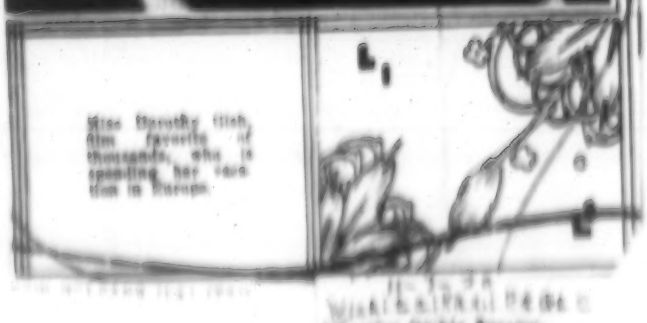
Ralph Graves is Miss Gish's leading man and George Seigman, Riley Hatch, and Monte Blue are prominent parts.

ALBANY (N. Y.) JOURNAL
Sept. 9, 1920

Europe Is the Playground For These Film Stars

CLIPPING FROM Post-Standard
Syracuse N.Y.
Sept 5-1920

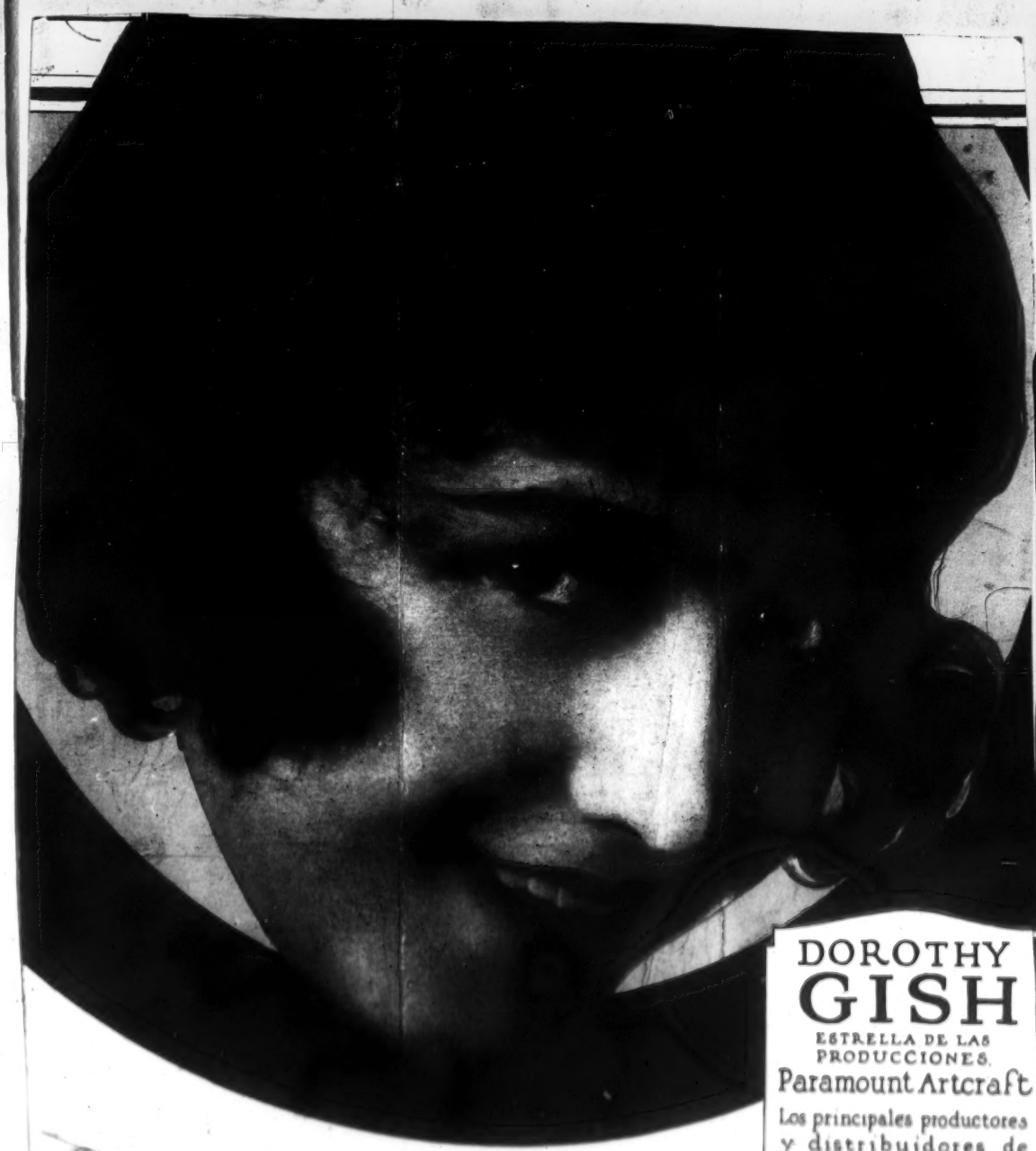
Miss Dorothy Gish, film favorite of thousands, who is spending her vacation in Europe.



Dorothy Gish's Sorrow.

[illegible]

CLIPPING FROM Aug 1920
N.Y. Cine Mundial



DOROTHY
GISH
ESTRELLA DE LAS
PRODUCCIONES
Paramount Artcraft
Los principales productores
y distribuidores de
fotodramas en el mundo

NEW YORK TIMES
NOV 14 1920

DOROTHY GISH DISPLAYING A PARIS GOWN
of Black and White Checked Velveteen Faced With Silver Cloth, and Trimmed With Glass Buttons.
(Designed by Lucien Lelong, Photo, Apeda.)

NEW YORK TELEGRAPH
NOV 19 1920

DOROTHY GISH

10-31-20
Atlanta, Ga.
Hearst Sunday
American

Don't Bob Your Hair If Movies Lure You

[illegible]

Seriously Speaking

A very solemn consideration of Dorothy Gish.

3 N

By DELIGHT EVANS

IT is a terrible thing to be misunderstood.

The fact that Oscar Wilde and other eminent authors have repeatedly assured us that to be misunderstood is often to be great, carries little or no weight with the heroine of this brief essay.

Dorothy Gish is our particular Little Nell. She is perhaps the most misunderstood star in pictures. Popular tradition has not, decidedly, done right by her. And I think it is only right that you should know about it.

I have no doubt you think she is a sort of female Fairbanks who delights in performing facial gymnastics after office hours, to the horror of her gentle mother, Mrs. Mae. That she wears her black wig all the time, not even removing it when she retires. That she does little in her spare time but stand before her mirror and practice new ways to act funny—

Well, she doesn't.

The youngest Gish, Dorothy, is not gay, but grave. She never laughs on Sunday; she could never be accused of impersonating Pollyanna; she is rather, a pessimist. Anyone who has to be terribly funny six days out of seven is a pessimist, I suppose. And a comedienne is expected always to be funny. People watch her with a broad grin all ready to use, waiting for her to say some screaming thing, or make a funny face. Dorothy gets a lot of fun out of being a pessimist; she wouldn't be one if she didn't enjoy it. She's an optimistic pessimist. She is pretty nearly always disappointed with herself on the screen and yet she is forever telling funny stories she hears on herself in the audience, as for instance when a man behind her said, "She's funny—but she certainly can't act."

Hoover.

She wishes that she were a writer instead of an actress because writers can write after they are old and gray, but most actresses are good only so long as their appearance pleases.

She hates the words "personality" and "ingenue." So when you write her, eschew the two. Her motto is "The Worms will get you" and she believes they are particularly on the lookout for "ingenues" with "personality."

Dorothy is one of these individuals we call, for want of an apter name, "highbrows." She can talk about such things as the progress of psychoanalysis or the prose of Pater. But she believes, too, that too much study is worse than none, and finds hilarious relief in such mirthful moderns as Stephen Leacock. She wishes, by the way, that she were a writer instead of an actress because writers can write after they are old and gray, but most actresses are good only so long as their appearance pleases. When she speaks of old age—so many, many years distant for her—her mouth droops and her eyes grow very serious indeed, and you wonder if she can be the same baby who, a minute ago, was telling of her own "infant" days in the theater when she heard someone call her a "little comedienne." She burst into tears because she thought a comedienne had to be an extremely ugly person with a red nose and whiskers.

She is one of those natural-born leaders who would always be the presiding spirit of her own coterie. In boarding-school, where she spent a brief period, I've no doubt she was the undisputed princess of pajama parties, the empress of inter-class athletics. She would be—she was

7

New York Herald

These are two of special pictures that Dorothy Gish brought back with her from Paris. Pages note the beautiful dress, too.

PHOTOPLAY MAGAZINE-CHICAGO
NOV 1920

born that way. It is quite unconscious, this imperial quality about the littlest Gish; she is charmingly oblivious of it. But I have noticed that whether it is at home bantering big-sister Lillian, or at the studio superintending a set, or at a dancing party where every man present wanted to dance with her, she is the ruling spirit. A very tiny, blonde-haired and gray-eyed ruling spirit, but none the less independent and impressive. She thinks she is afraid of burglars and earthquakes, bad directors and cruel cameramen, but she isn't.

I've seen her, on the other hand, cry when she didn't like one of her own pictures. She's as conscientious and unconceited as that. She has never made the usual mistake of believing herself a tragedienne, but she would like to do something besides broad comedy; something a little deeper, a little truer to life. She has a keen understanding, a subtle sympathy with all the world, and she should be permitted to give full expression to it. As a matter of fact, Dorothy is not an actress of grotesque exaggerations; she would fare far better if she could ease up a bit, throw away the wig, and act herself. If you saw "Old Heidelberg," one of her old Fine Arts films, or "Betty of Greystone," you know what I mean.

She says she can't imagine herself married. Of course she will marry some day. It would not be possible for Dorothy Gish to go through life unmarried; she's far too feminine and too pretty, and such a good pal that all the men she knows adore her. The girls and boys she plays to, all over the country, have been disappointed because she hasn't married: (1), Dick Barthelmess; (2), Bobby Harron; and (3), Ralph Graves. Dorothy isn't engaged. When she is, it will all be announced in the accepted fashion and she will be married in a regular church and have a wonderful wedding. And I'll wager she will stay married—and—everything.

It is Mrs. Gish, her mother, who deserves the credit for Dorothy. The Gishes never make up except for the "set;" they dress quietly; and they have a real home. Dorothy and Mrs. Gish have gone to Europe for a two months' vacation. No work, no worry, no heavy black hairing for two whole months. "Think of the quiet, peaceful time we'll have!" said Dorothy, just before she sailed, "no war, no air-raids. You know when we went over before to make 'Hearts of the World' it was nerve-racking. We were in eight air-raids. We will go to Italy this time. I've always longed to see Italy. And Constance is crossing on the same boat."

Constance, of course, is Constance Talmadge, Dorothy's chum. They are the Two Inseparables. Whenever any friend of theirs meets Dorothy without Connie or vice versa, he asks "What's the matter—is she sick?" Dorothy sincerely believes that Constance is as pretty, as charming, and as clever as it is possible for a girl to be. Constance is—but not many other girls admit it.

It's been an uphill struggle for fame for Dorothy, who was a little girl in a little Ohio town. Only her own determination and her mother's carried her and her sister to New York. When they were child actresses they met Mary Pickford, and later Mary introduced them to David W. Griffith at the old Biograph studio. They had very tiny bits to perform at first.

"Everybody in Massillon, Ohio, turned out to see us," says Dorothy, "and those who didn't watch the screen every minute missed us altogether."

And now the home town turns out en masse to welcome the sisters when they make one of their celluloid visits. And they have not forgotten old friends by any means; they play personal engagements in Massillon whenever their work permits.

That black wig she wears in most of her pictures is the bane of her existence.

CLIPPING FROM 9-5-30
Newark N.J. Call

Time was when Dorothy Gish, vivacious comedienne of the screen, was a babe in mother's arms. Note her golden locks, which bear testimony to the fact that the black bobbed hair she wears now in pictures is a wig.

H-71.
N.Y. Review.

DOT GISH AND CONNIE TALMADGE BLUSHING BRIDES

Miss Talmadge Weds John Pialoglou and Miss Gish Marries James Rennie.

Broadway was startled on Thursday by the announcement that those two fascinating young screen stars, Constance Talmadge and Dorothy Gish, been companions and intimate confidantes, had simultaneously become brides.

Miss Talmadge was married to John Pialoglou, son of a wealthy Greek tobacco importer, while Miss Gish became the wife of James Rennie, the actor now playing a role in "Spanish Love" at Maxine Elliott's Theatre. It had been reported that Lillian Gish was to be Mr. Rennie's bride, but it now seems that prepper Dot was his chosen one all the time.

Rumors of Miss Talmadge's engagement have persisted for some time, but for the last three days the wedding has been reported. The bride is 21, the bridegroom 23. He is wealthy and so is the actress, whose earnings in pictures are estimated at $100,000 a year. It is announced that the marriage will make no difference in her professional work, and as soon as their honeymoon at Atlantic City is over Mrs. Pialoglou, as Miss Talmadge, will appear in the Hotel Plaza, where she will remain temporarily until after the completion of a picture on which she has already started work. The bride was married by Chas. Wesley and adapted from the stage play of the same name by Imogene Wanger. This picture is to be released soon by Associated First National Pictures, Inc. The bridegroom is a native of Smyrna, Asia Minor, and has been in the tobacco business in Greece and Turkey. He is a member of the Greek Orthodox Church, and his family is prominent in Greek circles. The bride is a native of Massillon, Ohio, and has been a motion picture actress since her childhood. She is a member of the Presbyterian Church.

Miss Talmadge is a sister of Norma, who, among her many charms of beauty and talent, is a wonderful cook. Constance is said to be a good cook, too, and her friends say she will be able to prove it to her husband. Mr. Pialoglou and Miss Talmadge [illegible]

Miss Gish is a sister of Lillian and Dorothy Gish, who are well known as motion picture actresses. Miss Gish is a member of the Episcopal Church. Her husband is a native of Scotland and has been in the motion picture business for many years. He is a member of the Episcopal Church.

vilken han emellertid inte begagnade sig av. Jag är inte säker på varifrån mästaren-regissören åsåg föreställningen, men han dök upp senare, varför jag vet, att han fanns i närheten.

I sin loge på teaterns ena sida höll drottning Mary Pickford hov, en mycket älsklig Mary, med ett intagande leende på sina läppar och en rikedom av lockar på sitt huvud.

Hela filmkolonien hade gått man ur huse för att bringa Mr. Griffith sin hyllning. Jag tvivlar på att det någonsin funnits en så strålandesamling under samma tak.

Där syntes Howard Hickman med sin fru, den älskvärda Bessie Barriscale, Mr. och Mrs. Mc Kinn, Mildred Harris, Seena Owen, Alma Rubens och Blanche Sweet.

Talmadge-familjen var representerad av Mrs. Talmadge, Constance och Natalyl, som mycket liknar Norma.

Precis en kvart över åtta gick ridån upp, och spelet började. Handlingen var så livlig och spännande, att den föreföll ha räckt endast en halvtimme, ehuru den i själva verket varade i nära tre timmar. Det är underbart att tänka sig, att en mans geni kan rycka en så stor samling människor med sig — de voro i största spänning och upplösta i tårar.

»Ett gammalmodigt skådespel med ett modernt tema», kallas det i programmet. Ja, det är en gammal, gammal historia, men den är berättad på det nyaste och underbaraste sätt. Och vida över stridens larm, truppernas vimmar, städers erövring kan man hela tiden uppfatta en underton av kärlek — detta, som Griffith visar skall rädda världen.

Dorothy Gish.

När stridsscenerna bli något för rysansvärda, för att vi skola kunna njuta av dem, då handlingen är så realistisk, att vi nästan kunna känna kartescherna flyga omkring, föras vi tillbaka till den lilla franska stadens lugn, och våra nerver få vila sig ett ögonblick.

All den kärleksfulla mänskliga medkänsla, som kännetecknat Griffiths föregående skådespel, förefinnes även i »Världens hjärtan». För mig är den det bästa kännemärket på Griffiths kynne.

Vad personlig framgång beträffar överträffar Lillian Gish som *Marie Stephenson* i förvånansvärd grad allt, vad hon förut åstadkommit. I sin utsökta, frappanta skönhet är hon den franska själen personifierad.

Robert Harrons *Douglas Gordon Hamilton* är ypperlig och martialisk, och ack, huru sörja och fröjdas vi icke med honom i hans kärlekshistoria med »flickan».

Mitt i Eden kommer »den lilla orostiftaren», en kringvandrande gatusångerska, som spelas förtjusande av Dorothy Gish, och hon blir förälskad i unge *Hamilton*. Naturligtvis har hon ingenting därför, men det sätter Miss Dorothy i tillfälle att visa, vilken verkligt talangfull komedienne hon är. Hon gör det mesta möjliga av varje fot film, som står till hennes förfogande, och vi kunna icke låta bli att önska, att det hade varit några hundra till.

Händelseförloppet? Kanske du redan känner till det. Om inte, så är det bara en ynglings och en flickas kärlekshistoria, som leva lyckligt och fridfullt i en liten stad i Frankrike, ända tills kriget bryter löst och landet översvämmas av fientliga horder.

Syracuse (N.Y.) Herald, 11-28-20

Dorothy Gish, recently returned from Paris with her winter wardrobe

FILM FUN (N. Y. NEW YORK) DEC 1920

DOROTHY GISH

I have seen her in Yonkers, in trouble, in jails,
In cabarets, barns and in rags;
I have seen her in silks and in forests and dales,
In ice wagons, smoke and in bags.
I have seen her in love and in mud and dismay,
And ever I saw her attractive;
In autumn I've seen her, in frays and in hay—
But I've never seen her frightfully

PHC 7/29/20

DOROTHY GISH has gone "Home." You often hear of your film idols going off to Europe or to Cuba; or drifting from coast to coast—but "Home"—well, seldom ever. "Home" to Dorothy is a little town—Massillon, Ohio—a typical middle-western small city where her uncle and aunt and many cousins reside. The uncle and aunt and some of the cousins paid the Gishes a visit last summer and had the time of their lives. Dorothy left all those new clothes she bought in Paris, back in New York in her apartments at the Savoy. "They never ought stand for short skirts and 's cause in Main Street, Massillon," she said.

CINCINNATI POST
DEC 1920

FRILLY FROCK

Dorothy Gish "just loves" frills and she says she never has had enough of them. So she designed this dress in which she could have as many frills as she wanted for a Christmas dance.

It is of a particular quality of mousseline de soie which has a bit of stiffness in it, necessary to give the desired crispness to the row upon row of puffy ruchings that, save for the smashing pink rose, make up the entire decorative scheme.

Each of the ruchings is threaded thru its center with a black velvet ribbon and there is an underskirt of the mousseline that drops about two inches below the overdress just to give it the effect of a tunic.

N.Y.-Motion Picture Stories

THE ACTRESS ON THE COVER

AEROPLANE, cash registers and automobiles have definitely put Dayton, Ohio, on the map. Factories manufacturing them, with their thousands of workmen, have drawn the attention of the entire nation to the Ohio city. Yet one young girl, born in the town, has alone attracted as much attention to herself as all of her fellow citizens have attracted to her birthplace.

She is Dorothy Gish, Paramount-Artcraft film star, born in Dayton in 1898. As a comedienne of the most striking type, she has in a few months won a following that many emotional actresses of many years' starring must envy. Her tremendous sense of humor, her love action, and her subtle feeling for entire, transferred to the film, have brought joy to millions of motion picture enthusiasts throughout the United States.

Miss Gish decided to go on the stage at the surprising age of four, soon after the death of her father. Chaperoned by her mother, she made her first public appearance about the time her golden curls were just level with the table legs.

It was 1912 that she began her screen career. With Mary Pickford, Dorothy and her sister went to the old Biograph studio.

"Who are those kids, Mary?" asked the director, who happened to be D. W. Griffith.

"Oh, they're just the Gish girls."

On the strength of the introduction Griffith opened a conversation with the children to ascertain what they thought of motion pictures.

"They're very nice," said Lillian. "I am going to take up the work."

"So am I," Dorothy chimed in.

The upshot of the matter was that Griffith signed into an agreement with the Gish girls which has run continuously to the present moment.

Both the Gish girls have radiant blonde hair, but Dorothy briefly clings to the bobbed black wig which she wore when she made her first hit as the "The Little Disorder" in "Hearts of the World." She is shown at the right. Lillian, not caring for bobbed hair, wears a wig of long curls.

HOBOKEN, N. J. OBSERVER

DEC 30 1920

FILM FAVORITES STAR IN DOUBLE WEDDING

New York, Dec. 30.—Here's the latest movie release "The Wedding of the Stars," featuring both Miss Constance Talmadge and Miss Dorothy Gish. An added attraction is Santa Claus himself in the role of Dan Cupid. Albert Mead, justice of the peace of Greenwich, Conn., plays the parson. Minor parts are played by John Pialoglou, a business man, and James Rennie, an actor in "legitimate."

The story was filmed in Greenwich last Sunday, but was not thrown on the screen of publicity until to-day. It wasn't an elopement. Constance and Dorothy, who have been chums for years, just decided to get married together. At a dinner in the Hotel St. Regis, Christmas night, attended by the four young people and some relatives, Dorothy simply announced: "Jimmy and I are going to be married to-morrow, and so are Constance and John."

The Film Forum

Conducted by Eleanor Dale

If there is anything you want to know about motion pictures, write to Eleanor Dale of this newspaper. Give your correct name and address in case your answer must be sent through the mail.

DOROTHY GISH.

H. J. B.—My hair is blonde. It wasn't the lighting or peroxide or optical delusion. I wore a black wig, and I have worn it in so many pictures now and then that I often have trouble convincing people I am not a brunette.

I don't wear it for any particularly subtle reason as when the villain puts on the painted moustache or the detective the false beard. I merely got tired of being a blonde occasionally and I like to see how I should have looked if I had been born with dark hair.

The wig has caused me some trouble, but I keep on wearing it. During the war I was doing my best to sell war savings stamps in a booth in Philadelphia, and a man who was buying the salve told the crowd who I was. A woman saw the crowd and had seen me in "Hearts of the World" and:

"That's not Dorothy Gish! This one is a blonde!"

I had to explain, as I am explaining now, that I had worn a dark wig in the picture. But there are always some who insist in a crowd, and as I caught their doubting eyes I felt like the Paris Boy or one of the girls who are called by crowds every side and asked if Mary Pickford.

I'm sorry I am wearing a black wig in my next picture in the released "Little Miss Rebellion." I have a very good young there, though. I am supposed to fall on hard luck and it is much easier to sob at the heroine's feet and get paid than it would be to go through the real pangs of poverty or at least any hard luck. In this picture I play a game of baseball and dance and get pursued by sheriffs and not are referring to parents, mainly to prove all the time that I haven't lost the I was a little picture of poverty appearing in my own right I shall have [illegible]

N.Y. Herald - 12-30.20.

MISS CONSTANCE TALMADGE AND MISS DOROTHY GISH ARE BRIDES

Miss Dorothy Gish.

Miss Constance Talmadge.

Former Married to John Pialoglou, Merchant, Latter to James Rennie, Actor.

Announcements of the weddings of two picture stars—Miss Dorothy Gish and Miss Constance Talmadge—were made yesterday.

Another of the three Talmadge sisters is married. Miss Constance, according to an announcement authorized last night by her mother, Mrs. Margaret Talmadge, has become the bride of John Pialoglou, a tobacco merchant, importer and exporter of cigars and cigarettes, who lives at the St. Regis. The wedding took place at Greenwich, Conn., last Sunday, it is said, a Justice of the Peace officiating. Her mother and the other two-thirds of the famous triumvirate of sisters, Miss Constance Talmadge, Mrs. Joseph Schenck and Miss Natalie Talmadge, and Mr. Schenck were present.

Rumors of the engagement have persisted for some time, and for the last three days the wedding has been reported. The bride is 21, the bridegroom 28. He is wealthy and so is the actress, whose earnings in pictures are estimated at $250,000 a year. It is announced that the marriage will make no difference in her professional work, and as soon as their honeymoon at Atlantic City is over Mrs. Pialoglou, or Miss Talmadge, will return to the Hotel Savoy, where she will remain temporarily until after the completion of a picture on which she has already started work—"The Man From Toronto," being directed by Chet Withey and adapted from the stage play of the same name by Douglas Murray. This picture is to be delivered soon to Associated First National Pictures, Inc., which will release her pictures for the next three years. When "The Man From Toronto" is finished Miss Talmadge will start work immediately on the picturization of "A Butterfly in Harness," by Frederick and Fanny Hatton.

Miss Talmadge is a native of Brooklyn. Among her most recent releases are "Woman's Affair," "Dangerous Business" and "Good Reference." Her husband is at least passenger and a member of the Pialoglou Tobacco Company of 1 Liberty street.

Miss Gish was married to James Rennie, an actor, some hours before the Pialoglou-Talmadge wedding, and in Greenwich and by the same Justice, Albert E. Meade, thereby that Mr. Rennie and Miss Gish were married, or at is married, were present two weeks ago, but were denied.

Mr. Rennie is playing one of the leading roles in "Spanish Love" at the Maxine Elliott Theatre. He and Miss Gish became acquainted when they were acting together in a picture play in the Pacific coast a year ago.

12-30-20.
N.Y. Tribune

Constance Talmadge And Dorothy Gish In Double Wedding

John Tialaglo and James Rennie Respective Bridegrooms in Ceremony on Motor Trip to Greenwich

Constance Talmadge and Dorothy Gish, motion picture actresses and friends also, motored up to Greenwich, Conn., Sunday with the men of their choice and got married, it was learned yesterday.

When the announcement was made yesterday by Mrs. Margaret Talmadge of her daughter's marriage to John Tialaglo at Greenwich, Conn., the day after Christmas, there was much speculation in motion picture circles as to the bridegroom's ability to measure up to the peculiar demands of the young star. It's all right, though. We have the word of her office associates for that.

Three years ago Miss Talmadge outlined her seven points at matrimony. Although she had been reported engaged many times to leading lights of the screen world, apparently these all failed to measure up to her requirements.

Her demands were made known in the following words.

"I could never marry a man who wore tan buttoned shoes or ate spinach, or carried an umbrella, or had a beard, or said 'I'm feeling badly,' or wore a ring on his middle finger, or sang tenor."

Mr. Tialaglo is an importer of tobacco and lives at the St. Regis.

Only a seven days' honeymoon trip was allowed the couple, who are said to be in Atlantic City. Its Number Mrs. Tialaglo still receives work on her new picture.

Dorothy Gish's husband is James Rennie, a Canadian and former officer in the Royal Flying Corps, who now is playing in "Spanish Love" at the Maxine Elliott Theatre. Their marriage took place immediately after that of Miss Talmadge and Mr. Tialaglo, both ceremonies being performed by Albert E. Meade, Justice of the Peace.

The two brides are said to have entered into a compact in their girlhood that when they were married it would be a double wedding.

BOSTON MORNING GLOBE
DECEMBER 30, 1920

DOUBLE WEDDING OF FILM ACTRESSES

Constance Talmadge and Dorothy Gish Brides

12-30-20.
Morning Telegraph.

DOROTHY GISH AND ACTOR MARRIED

Film Star Admits She Is Bride of James Rennie of "Spanish Love."

TALMADGE ACCOUNT DIFFERS

Dorothy Gish, motion picture star and director, and sister of Lillian, was marrimed last Sunday at Greenwich, Ct., to James Rennie, an actor, who is at present playing in "Spanish Love" at the Maxine Elliott Theatre, it was learned last night.

Such details of the marriage as were available were furnished by Mr. Rennie and his bride, when both were interviewed at the Maxine Elliott Theatre last night. According to the newly-married couple, their romance was identical in its realization with that of Constance Talmadge, another member of a noted film family, and John Piogolo, wealthy tobacco man, announcement of whose wedding was made yesterday by the bride's mother, Mrs. Margaret Talmadge.

The story, as told by Mr. and Mrs. Rennie, furnishes some details missing in the account of Mrs. Talmadge, which is printed in another column, and differs slightly from that announcement.

The wedding was a double affair, according to the Rennies. Miss Talmadge, Miss Gish, Mr. Piogolo and Mr. Rennie motored to Greenwich last Sunday afternoon and were married by Justice Meade. Miss Talmadge first became a bride and Miss Gish followed. The couples acted as best man and bridesmaid for each other.

Mrs. Talmadge's account of the wedding of her daughter did not mention Miss Gish's marriage. It said that other members of the Talmadge family attended, while Mr. and Mrs. Rennie say that only the four principals were there.

Mr. Rennie met his bride about a year ago, when they both had roles in "Flying Pat," a film play, of which Miss Gish was the star.

There will be no honeymoon at present, owing to Mr. Rennie's engagements here, but the new bride has not missed a performance of "Spanish Love" since the marriage.

12-30-20-N.Y. Times.

FILM STARS STAGE RUNAWAY WEDDINGS

Marriage of Dorothy Gish and James Rennie Last Sunday at Greenwich Is Out.

Dorothy Gish and Constance Talmadge ran away and got married last Sunday.

Both weddings took place at Greenwich, Conn., Albert E. Meade, Justice of the Peace, officiating at each.

Miss Gish became the bride of James Rennie, the Pancho in "Spanish Love."

Miss Talmadge was married to John Pialoglou, a tobacco importer, of 1 Liberty Street, who lives at the St. Regis.

Since Sunday both brides have been living with their mothers at the Savoy Hotel, while their husbands have continued at their bachelor apartments, and although Mrs. Gish was invited to call and make the best of her daughter's marriage, Mrs. Talmadge was very much upset.

"Yes, we have a man in the family," was the only comment Mrs. Dorothy Gish made when announced the marriage.

Nobody was so surprised by the couples making up for the element of the two girls. Mrs. Gish said yesterday that she had not believed Dorothy for two days, but that she saw the marriage certificate and the ring. Informed Mrs. Talmadge heard of it for the first time and just sat in the chair of her room with Mrs. Gish, and said Mrs. Talmadge, "Oh, my, and I had hoped that this would be the last time I would be in the spotlight."

"Just who is happy?" said Miss Gish, when asked if she was happy. "Why, I'm happy, of course, and I'm sure Mr. Rennie is happy, too, and I'm sure Mr. Pialoglou is happy, too, and I'm sure Mrs. Talmadge is happy, too, and I'm sure Mrs. Rennie is happy, too, and I'm sure everybody is happy, too, and I'm sure everybody in the world is happy."

"Just who is happy?" said Miss Gish, when asked if she was happy. "Why, I'm happy, of course, and I'm sure Mr. Rennie is happy, too, and I'm sure Mr. Pialoglou is happy, too, and I'm sure Mrs. Talmadge is happy, too, and I'm sure Mrs. Rennie is happy, too, and I'm sure everybody is happy, too, and I'm sure everybody in the world is happy."

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BEST FICTION IN ANY NEWSPAPER

DAILY NEWS

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REEL STARS' REAL WEDDINGS

Page 3

NOT FOR $1,000,000. — Mme. Ganna Walska Cochran, whose sudden departure from the Chicago Grand Opera Company created a sensation, carefully avoided photographers and reporters on sailing for Europe yesterday with her husband on the Olympic. (© by Underwood)

POLITENESS PAYS.—The cheerful assistance he rendered in a search for a mythical friend won for Jesse E. Wood, second class seaman attached to the Receiving Ship, Sixty-ninth street, Bay Ridge, won for him the twenty-fourth DAILY NEWS Politeness award of $50. (NEWS photo)

Salvatore Maure.

Constance Talmadge, beautiful film star, who celebrated Christmas by marrying John Pialoglo, wealthy New Yorker.

MURDER AND SUICIDE.—In an effort to solve the mystery surrounding the death of Salvatore Maure, a man [illegible] in the [illegible] Brooklyn [illegible] Carlos arrested the [illegible] Maure, who was a [illegible] of the [illegible] and who is [illegible] that he shot himself [illegible] Maure. Carlos [illegible] Maure [illegible] Maure [illegible] Maure [illegible]

Dorothy Dick who tired of make-believe marriages.

FILM STARS WED.—Millions of world enthusiasts who have seen Constance Talmadge and Dorothy Dick appear in love scenes in motion pictures in recent years, will be interested to learn that both have been married and married to men not in the film world. It was a great, happy and beautiful wedding in real life, it was in Manhattan, [illegible] that the two popular screen stars accepted to take upon themselves the vows of matrimony. Constance married John Pialoglo, wealthy New Yorker, in the home of John Pialoglo, and Miss Dick married Robert Kerr, a Yale graduate, in the home of the bride's father, Robert Dick, in the Bronx. Pictures of the brides and grooms will be found on Page 3.

Louisville (Ky) Herald
Dec 19, 1920

CLIPPING FROM 12-12-20
Austin (Tex) Statesman

Dorothy Gish has returned to New York from Europe and is to commence work on a picture at the D. W. Griffith studios.

CLIPPING FROM 12-18-20
Milwaukee (Wis) Sentinel

It is reported that Dorothy Gish is to be starred in a new series of five reel comedies by D. W. Griffith. Although she has proven herself up to snuff in "sob" parts, Dorothy's forte is unquestionably comedy.

Hidden somewhere in Dorothy Gish's tree is a new contract.

12-14-20
Columbus (O) State Journal

12-17-20.

12-16-20.

12-26-20

12-15-20

CLIPPING FROM
Wash Dep. Times
12-12-20 Herald

NASHVILLE (TENN.) BANNER
DEC. 26, 1920

DOROTHY GISH, PARAMOUNT STAR, AND THE WALKING STICK SHE ACQUIRED IN PARIS LAST SUMMER.

SPRINGFIELD (ILL.) JOURNAL
DEC. 18, 1920

GIRLISH FROCK EXPRESSES THE HOLIDAY SPIRIT

BY CORA MOORE.

Dorothy Gish "just loves" frills and [redacted] never has had enough of them. So she designed this dress in which she could have as many frills as she wanted, for a Christmas dance. Isn't it attractive and doesn't it suit her?

It is of a particular quality of mousseline de soie which has a bit of stiffness in it, necessary to give the desired crispness to the row upon row of puffy ruchings that, save for the smashing pink rose, make up the entire decorative scheme.

Incidentally, each of the ruchings is threaded through its center with a black velvet ribbon and there is an underskirt of the mousseline that drops about two inches below the overdress just to give it the effect of a tunic.

TROY (N. Y.) TIMES
DEC. 15, 1920

The Film Forum
Conducted by Eleanor Dale

If there is anything you want to know about motion pictures write to Eleanor Dale of this newspaper, who will forward your question to the star. Give your correct name and address in case your answer is sent through the mail.

DOROTHY GISH.

Marjorie—I have your wistful letter about wishing you were a moving-picture star and could go abroad whenever you felt like it, and I'm going to offer you some consolation. It's much nicer to stay at home.

I was in London during the war, when every night brought its own air raid. All the other Americans and myself used to sit and cower and tremble in the hotel lobby while the stony-faced English women walked in and out with the most wonderful expression of calm on their faces. What with the nerve-wracking bangs and crashes of the bombs and the awful feeling of presenting a cowardly appearance to others I felt I should never get home again. That was a business trip, but it was not half so bad as the trip to France and Italy for pleasure, the one I returned from a little while ago.

You miss half the joy of going abroad if you know the language of the natives. One of the consolations for all the horrible things that happen to people trying to travel around Europe at this time is the fun you have out of not knowing what people are saying to you and always thinking they have said what they haven't. You start out to go to one place after a half hour's conversation with the taxi driver and several stops along the way to consult gendarmes about it and the next thing you know your taxi drops up at the last place in the world you wanted to be, and by the chauffeur's gesture it dawns on you that in your desperation of at least where he understood from your French that you wanted to go.

That's if you don't know the language people always think you are much more smart than you really are. You have to be wise not only a little more in reading things to a dictionary and so on, but you have to be much smarter in making your wants known. You have to be a good deal smarter than you are in your own country, and you don't get any credit for it. You can't even get a drink of water with a dictionary, for how can you tell the difference between a glass of water and a glass of wine? You can't even get a glass

CLIPPING FROM 12/30/20 -
Midweek Pictorial
N.Y.

MID-WEEK PICTORIAL

AN ILLUSTRATED WEEKLY PUBLISHED BY The New York Times COMPANY
VOL. XII., NO. 18, DECEMBER 30, 1920. PRICE TEN CENTS
SUBSCRIPTION $5 A YEAR. (CANADA $6 A YEAR.) [CANADA 15 CENTS]

The New Year Girl

Specially posed by Miss Dorothy Gish for The Mid-Week Pictorial

CLIPPING FROM Feb. 1921
Motion Picture Magazine

SN

Dorothy Gish

as Sketched by

CERLINE BOLL

READING (PA.) HERALD-TELEGRAM
Dec. 20, 1920

SN

original purpose.

Girlish Frock Expresses the Holiday Spirit

BY CORA MOORE,

New York's Fashion Authority.

Dorothy Gish "just loves" frills and she [illegible] never has had enough of them. So she designed this dress in which she could have as many frills as she wanted, for a Christmas dance. Isn't it attractive and doesn't it suit her?

It is of a particular quality of mousseline de soie which has a bit of stiffness in it, necessary to give the desired crispness to the row upon row of puffy ruchings that, save for the smashing pink rose, make up the entire decorative scheme.

Incidentally, each of the ruchings is threaded through its center with a black velvet ribbon and there is an underskirt of the mousseline that drops about two inches below the overdress just to give it the effect of a tunic.

[illegible] (MICH) NEWS COURIER
[illegible] 17, 1[illegible]

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18

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CLIPPING FROM 11-27-20
Chicago (Ill) Herald-Examiner

5 N

18

"S'LONG, FOLKS!"—Dorothy Gish, film star, sails for Europe on the Imperator for a short vacation, and waves a farewell at fans on the dock.
International Film Service Photo.

Kansas City (Mo) Star
Dec 26, 1920

DOROTHY GISH AND JAMES HENNIE.

BUFFALO (N. Y.) TIMES

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ATLANTIC CITY (N. J.) GAZETTE
DEC. 18, 1920

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BROOKLYN EAGLE
DEC 30 1920

NEW YORK HERALD-DISPATCH
DEC. 26, 1920

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HUNTINGTON (W. VA.) ADVERTISER
DEC. 18, 1920

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N. Y. Photo-Play Journal
FEB 1921

2 Reel Stars in New Role Stage Real Double Wedding

The popular and winsome stars in the movie firmament are brides—and the [illegible] only just looked out [illegible] Christmas Chastance Talmadge, former Erasmus Hall High School student and at one time a resident of this boro, and Dorothy Gish, whose whimsical personality causes mirth and admiration. On Sunday the two young were married in Greenwich, Conn., the double wedding. Miss Talmadge was married to John Pickering, who lives at the St. Regis Hotel, Manhattan. His father is a prosperous sugar planter.

Dorothy and her fiance, James Rennie, who plays one of the leading roles in "Spanish Love" at the Maxine Elliott Theater, were maid of honor and best man. They were married a short time later, and Mr. and Mrs. Pickering were best man and matron of honor. The ceremonies were performed by Justice of the Peace Albert E. Wood.

Constance Talmadge is the sister of Norma and Natalie Talmadge, and Dorothy Gish is the sister of Lillian.

NEW YORK TELEGRAM

DEC 30 1920

ACTRESS MARRIES ACTOR

Miss Dorothy Gish, film star, who became bride of James Rennie in quiet ecremony at Greenwich, Conn.

Girl Film Stars Become Brides in Double Wedding

Miss Constance Talmadge and Miss Dorothy Gish Married at Greenwich, Conn.—Wealthy Greek Weds Miss Talmadge, Actor Miss Gish's Husband.

In keeping with the pledge they made that if ever they were married, there would be a double wedding, Miss Constance Talmadge and Miss Dorothy Gish motored to Greenwich, Conn., last Sunday night, and Miss Talmadge became Mrs. John Pialogiou while Miss Gish changed her name to Mrs. James Rennie.

Dorothy and Constance, who have played the parts of demure brides in many filmed romances, were wed quietly without studio lights, clicking cameras or directors shouting instructions to them to cast down their eyes or to gaze lovingly at their "leading men."

Bridegroom Is Handsome Greek.

Miss Talmadge's husband is a handsome Greek, said to be well-to-do, who lives at the St. Regis Hotel and whose place of business is at No. 1 Liberty Street. His father is a tobacco planter in Greece and his son, who is twenty-eight years old, represents him here.

Two minutes after the Pialogiou had been united, Miss Gish was married to James Rennie, an actor, playing one of the leading roles in "Spanish Love" at the Maxine Elliott Theatre. He is thirty.

The ceremonies were performed by Justice of the Peace Albert S. Mead, of Greenwich, and, among others present, were Miss Talmadge's mother and her two sisters, Mrs. Joseph Schenck, better known as Norma Talmadge, and the baby of the family, Natalie Talmadge.

Thought Engaged to Berlin.

In film and musical circles, it was generally understood that Constance Talmadge was engaged to marry Irving Berlin, the song writer. But this affiancement, it is said, was called off by mutual consent.

Constance Talmadge is twenty-one, and a native of Brooklyn. In taking to picture work she followed the steps of her sister Norma. She and her husband will live in an apartment in this city.

Dorothy Gish is also twenty-one. She went on the speaking stage at the age of four as Little Willie in "East Lynne." She started in pictures at fifteen, and her first success was with her sister Lillian in "The Birth of a Nation."

NEW YORK SUN

DEC 30 1920

2 FILM BEAUTIES BECOME BRIDES

Miss Gish and Miss Talmadge Have Double Wedding.

ROANOKE (Va.) TIMES
JAN. 8, 1921

HERE HE IS, GIRLS; DOROTHY'S HUBBY

Dorothy Gish and her husband, James M. Rennie, photographed just after their secret wedding.

"What do you think of my choice?" Dorothy might be saying to her thousands of admirers as she stands here with a firm hold on her husband of a week or so, James M. Rennie. They were married recently at Greenwich, Conn. Constance Talmadge, another fair star, married John Pialogio at the same time. Rennie is playing "Pancho" in "Spanish Love" at a New York theater.

Talking it Over with Miss Dorothy Gish After She Took That Trip to Greenwich

By EDWARD WEITZEL

IT wasn't the parrot's fault. I made the mistake of addressing him as Polly and asking if he wanted a cracker. His name is John, and from the way he looked at me I thought he was going to reply, "I wish somebody would bring me a stuffed club!" He was a wise bird, all right, and on to his job. When I sat down near one of the windows overlooking Central Park his back was to me and he kept it turned until Mrs. James Rennie entered the room, but when I had finished congratulating the bride and resumed my seat John was facing in my direction and he never took his eyes off me until the outside door shut me from his view.

Muffling the sound with my hand and speaking in a half whisper, I leaned forward and inquired anxiously:

"Is our feathered friend in your husband's pay?"

"Why do you ask that?" said the young matron, who is Dorothy Gish to the public and whose sudden marriage the other day, following that of the unexpected wedding of Constance Talmadge to John Pialoglou, is the first double-barreled romance in filmdom.

"From the way the bird fixes me with its glittering eye," I explained, "I thought Mr. Rennie must have bribed it with a pound of sunflower seed to do guard duty while he is at the theatre on matinee days."

Remodeling a Husband in Advance

Mrs. Rennie was kind enough to laugh at my little joke and to help it along by remarking:

"You'd better be careful. John has been a member of the Gish family for five years and we never know what he's going to say."

"Nevertheless, let's talk about your husband. When did you first meet him?"

"Eighteen months ago. He played my husband in 'Remodeling a Husband' and he also played my husband in 'Flying Pat.'"

"And now he's your husband in reality and that's as it should be. He didn't have an opportunity in either of the pictures to woo and win you and so, like a sensible man, he did so in earnest."

The bride of a week thought for a second and then her eyes took on the celebrated Dorothy Gish twinkle, as she exclaimed:

"I remodeled my husband before I married him, didn't I? And that's the best plan. But isn't it funny how different things are from the way they were in the two pictures? I should never think of remodeling Mr. Rennie, because it isn't necessary; and in 'Flying Pat' my husband is supposed to know nothing about airplanes and to be dreadfully worried every time I go up. In reality, it is just the reverse. Mr. Rennie served two years in the Canadian flying corps, and we intend to take trips together in an airplane next summer."

"If the weather had been warmer I suppose you would have flown to Greenwich and back in an airship built for two. Now tell me all about the double elopement."

That Trip to Greenwich

"It wasn't an elopement. Connie and I and Mr. Rennie and Mr. Pialoglou decided Christmas night to get married the next day, and so we went to Greenwich Sunday and kept our agreement. It had to be that way. Constance Talmadge is my best friend and we have always promised each other that we would be married at the same time."

"Where are Mr. and Mrs. Pialoglou stopping?"

"At the St. Regis. Mr. Pialoglou is a tobacco importer. His father is a tobacco grower in Greece."

The D. Gish twinkle got into action again.

"What is it?" I asked.

"Connie was married first. It took only about three minutes, and James and I were pronounced man and wife three minutes later. Ever since then Mrs. Pialoglou insists that I must listen to her when we are discussing domestic affairs, she says she has had more experience as a married woman."

I looked at the slight figure sitting at the table in the center of the room—at the young girl who has brought smiles to the faces of thousands of human beings. Her right to happiness seemed to have a special claim of its own. She pointed to a bouquet of roses on the table and explained that they had been sent her by Mr. Rennie's mother. Her unaffected pleasure and appreciation was in keeping with the honesty of her own nature. She has learned much of life, of its serious side as well as of its springs of laughter, and has a thoughtful mind to go with her sunny disposition and loyal heart.

"It isn't necessary to wish you happiness," said I, with the freedom vouchsafed by a long friendship; "you belong to that class of wise little women who make their own happiness."

Where the Elopers Forgather

The chat with Dorothy Gish Rennie took place in the Gish suite at the Savoy Hotel on a Wednesday afternoon, learning that the young couple had been snapshotted by several enterprising newspapers, but that there were no group photographs of the Rennie family to be had, I arranged to drop in at the Rennie apartment on Gramercy Park the next afternoon, taking a camera with me. Arriving at the house one glance showed that the entrance would make an effective background for the picture. The building is on a quiet street, but the snapshot in the lower right-hand corner will show that any young girl would be in love with the romantic looking doorway. A second glance at the picture shows also that most of them will envy the happy looking little person with the cane more than the doorway.

I should liked to have taken a flashlight of the living room, with mine host before the tall fireplace and his wife sitting in the corner of the broad sofa and looking demurely dignified, but I don't know anything about flashlights and Mrs. Dorothy Gish Rennie didn't hold the pose but a second or two. The sound of an auto horn outside sent her flying to the window.

"It's the car!" she announced.

Swinging the slender and very correct walking stick she picked up in Paris last summer, the hostess led the way from the room and down the stairs with that pert carriage of her head so suggestive of a bright-eyed wren, although her gray coat and turban failed to carry out the simile.

The posing in the doorway was soon over. Several of the neighbors across the street stood at their windows and watched while the camera was leveled at the Newlyweds. All womenkind dearly love a bride—who is also a celebrity.

Now for a pleasant little surprise! Look closely at the picture of Dorothy Gish Rennie standing in the doorway of the limousine and see if you can make out the smiling person on the back seat. No, it is not Constance Talmadge Pialoglou, but Mrs. Mary Gish, mother of the bride, come to take Dorothy and James for a drive. Which shows that everybody is happy and that both the Gish and the Rennie families are delighted with the match.

SMILING FOR US

Dorothy Gish and James Rennie in another pose

BRIDE AND GROOM

James Rennie and Dorothy Gish in a newly-wed photograph

NEW YORK EVENING WORLD
DEC 30 1920

Constance Talmadge And Dorothy Gish in Real Wedding Roles

CONSTANCE TALMADGE (Now Mrs. JOHN PIALOGLOU)... DOROTHY GISH (Now Mrs. JAMES RENNIE)..

Film Stars Redeem Pledge to Each Other With Double Ceremony.

The story of a double runaway marriage, as it is described by friends of the brides, Constance Talmadge and Dorothy Gish, two favorites of the movie fans, became known today. Miss Talmadge now is Mrs. John Pialoglou and Miss Gish has become Mrs. James Rennie.

The double wedding was at Greenwich, Conn., Sunday, before Justice of the Peace Albert S. Mead, and the two film stars acted as each other's attendants.

The brides have been chums and had made a pledge that if either married they would make it a double wedding. At a dinner attended by relatives Christmas, Miss Talmadge announced she intended to be married, but no one took her statement seriously.

After the marriage both brides returned to their mothers, both of whom live at the Savoy Hotel. The husbands have continued at their bachelor apartments.

John Pialoglou lives at the St. Regis and has an office at No. 1 Liberty Street, where he is New York representative for his father, a wealthy tobacco planter in Greece.

James Rennie is an actor, now playing in the Hopwood-Rinehart drama "Spanish Love."

Announcement of the marriage of Miss Talmadge came as a surprise to many in the film and musical worlds, where it had been understood she was engaged to Irving Berlin.

NEW YORK GLOBE
DEC 30 1920

Constance Talmadge and Dorothy Gish Are Married

Double Wedding Occurs at Greenwich, Conn.—They Call It a Surprise, Not an Elopement—Filmland Is Mighty Thrilled.

Filmland is all agog to-day, what with having its ears filled with the merry chime of wedding bells and eager discussion of the wonderful romances of Dorothy Gish and Constance Talmadge and their handsome bridegrooms and everything.

Why, yes; didn't you know it? They're married, Dorothy and Constance are, and on honeymoons far happier, far more transcendently blissful than any they have ever figured in on the cold, silver screen. The happy honeymoons began last Sunday night at Greenwich, Conn., when the two famous film stars, sisters of the other famous film stars, Lillian Gish and Norma Talmadge, were married by Justice of the Peace Albert S. Mead, and each was bridesmaid for the other.

Constance was married first, at 6.01 P. M., to be exact, when she became the wife of John Pialoglou, a handsome young Greek who lives at the Hotel St. Regis and has a business place at 1 Liberty street. His father is in the tobacco planting business in Greece, and the bridegroom, who is twenty-eight, represents him in this country.

Just two or three minutes after Constance was married Dorothy became the bride of James Rennie, who is an actor playing one of the leading rôles in the Hopwood-Rinehart drama "Spanish Love" at the Maxine Elliott Theatre. He is thirty and is described by every girl that ever saw him as "perfectly stunning." Dorothy met him a year ago on the Pacific coast and the romance blossomed apace.

The double wedding, friends of the happy brides explained, was not an elopement, it was just a surprise. The young people and their relatives were all dining together at the St. Regis Christmas night when Dorothy remarked "Jimmie and I are going to be married to-morrow and so are Constance and John," but nobody took it seriously then. The theatrical and musical worlds had understood that Miss Talmadge was engaged to Irving Berlin but this engagement, it is said, was broken a long time ago. Both brides are twenty-one. Constance followed in the footsteps of her sister, Norma, in picture work. Dorothy Gish went on the stage at four in "East Lynne" and her first picture success was "The Birth of a Nation."

Mrs. James M. Rennie and James

Dorothy Gish, famous screen star, and her husband, James M. Rennie, an actor, now starring in "Spanish Love" at the Maxine Elliot Theatre, New York. The honeymoon trip will begin soon.

BLOOMINGTON (ILL.) BULLETIN
DEC. 19, 1920

The Film Forum

Conducted by Eleanor Dale

If there is anything you want to know about motion pictures, write to Eleanor Dale of this newspaper, who will forward your question to the star. Give your correct name and address in case your answer is sent through the mail.

MARJORIE—I have your wistful letter about wishing you were a moving picture star and could go abroad whenever you felt like it, and I'm going to offer some consolation. It's much nicer to stay home.

I was in London during the war, when every night brought its own air raid. All the other Americans and myself used to sit and cower and tremble in the hotel lobby while the stony-faced English women walked in and out with the most wonderful expression of calm on their faces. What with the nerve wrecking bangs and crashes of the bombs and the awful feeling of presenting a cowardly appearance to others I felt I should never get home again. That was a business trip, but it was not half as bad as the trip to France and Italy for pleasure, the one I returned from a little while ago.

You miss half the joy of going abroad if you know the language of the natives. One of the consolations for all the horrible things that happen to people trying to travel around Europe at this time is the fun you have out of not knowing what people are saying to you and always thinking they have said what they haven't. You start out to go to one place after a half hour's conversation with the taxi driver and several stops along the way to consult gendarmes about it, and the next thing you know your taxi draws up at the last place in the world you wanted to be, and by the cabman's gestures it dawns on you this is your destination or at least where he understood from your French that you wanted to go.

Then if you don't know the language people always think you are much more simple than you really are. You know how we always raise our voices a little trying to explain things to a foreigner, and we feel if we only say it loudly enough they can't be so stupid as not to understand plain English. They have the same sort of feeling about plain French and plain Italian, and it goes even further. A girl who can't say more than "Yes" or "No" can't possibly have [illegible] enough to know [illegible] what she wants in the way of clothes, for instance, and so they treat you gently, like an imbecile. "I want this taken in here," you say, with a determined gesture that can't be mistaken. "Oh, non-non-non-non-non!" She explains in extremely quick French that that is not the mode, and she carefully lets it out. And so it goes. After coming home I looked at all the French gowns I was so impatient to go to Paris to buy, and I wondered why on earth I didn't have

DOROTHY GISH.

them all made here, where they would let you look more like yourself than like a fashion plate and where they finished things off carefully.

I can't give many of my impressions of Italy because we dashed through it at top speed. But Venice was just as pretty as I had pictured it. Even Venice, though, does not compensate for going home to a dinner that is very difficult to eat, composed mostly of spaghetti cooked in a way you don't like.

No; you have nothing to bemoan about not being able to go abroad just now. I can't tell you half the reasons for staying at home—the tiny railway coaches in which you have to sit up all night, the uncomfortable hotels and everything. In a few years it may be a wonderful trip again, and by that time you will have had the chance to save up enough to go.

[illegible] THY [illegible]

BOSTON HERALD
DECEMBER 30, 1920

MOVIE STARS WHO MARRIED ON SLY

CONSTANCE TALMADGE, NOW MRS. JOHN PIALOGLOU

DOROTHY GISH, NOW MRS. JAMES RENNIE

QUEENS OF THE FILM IN DOUBLE ELOPEMENT

Dorothy Gish and Constance Talmadge Motor Out to Greenwich, Ct.

"MAN IN THE FAMILY NOW," SAYS LILLIAN

[Special Dispatch to The Herald]

NEW YORK, Dec. 29—Two of filmland's most popular stars, Dorothy Gish and Constance Talmadge, eloped to Greenwich, Ct., last Sunday and were married without a single moving picture camera to click out the scene. Miss Gish married James Rennie, who plays Pancho in "Spanish Love," and Miss Talmadge married John Pialoglou, a Greek tobacco importer, of No. 1 Liberty street, who lives at the St. Regis.

Since Sunday both Miss Gish and Miss Talmadge have been living with their mothers at the Savoy Hotel, while their husbands have continued to inhabit their bachelor apartments, and, although Mrs. Gish was inclined to settle and make the best of the situation of the Gish family by Mr. Rennie, whom she likes very much, Mrs. Talmadge was very much upset. The studio work at the Talmadge plant in East Forty-Eighth street was interrupted for the day, and when Miss Constance Talmadge received reporters she was in bed with a headache.

CLIPPING FROM -73-61
N. Y. Mid-Week Pictorial
Dec 5th

DOROTHY GISH (that was), the noted moving picture star, and her husband, James M. Rennie, an actor now playing in "Spanish Love." The wedding took place the day after Christmas at Greenwich, Conn. Mr. Rennie was a Captain in the Royal Flying Corps during the war.

NEW YORK JOURNAL

DEC 30 1920

Chums of the Screen Play Brides in a Real Double Wedding

Dorothy Gish and Constance Talmadge Hie Away to Greenwich, Conn., and Return as Happy Brides.

After playing the part of melting bride in so many film "fade-outs," Constance Talmadge and Dorothy Gish, motion picture stars and chums, appeared "in person" before Justice Abert S. Meade at Greenwich, Conn., last Sunday in a double wedding at which no camera clicked and no director interfered.

Miss Gish became the bride of James Rennie, the Pancho in "Spanish Love," who was a captain in the Royal Flying Corps during the war and saw active service in France.

Miss Talmadge was married to John Pialoglou, a handsome young Greek tobacco importer, of No. 1 Liberty street, who lives at the St. Regis.

Since Sunday both brides have been living with their mothers at the Savoy Hotel, while their husbands have continued their bachelor apartments, but Miss Talmadge and her husband are now honeymooning in Atlantic City. Mrs. Gish was inclined to smile and make the best of her daughter's marriage, but Mrs. Talmadge was a bit upset.

"MAN IN THE FAMILY."

"Yes, we have a man in the family," was the way Lillian Gish, Dorothy's elder sister, announced the marriage.

Nobody was so surprised by the double wedding as the mothers of the two brides. Mrs. Gish said that she had not believed Dorothy for two days, not until she saw the marriage certificate and the ring. Mrs. Rennie heard of it for the first time and went over to the Savoy to talk things over with Mrs. Gish. Mrs. Rennie, her son and Miss Gish went out for dinner, and apparently everything was serene in the Gish household.

"How did it happen?" said Miss Talmadge, with a laugh. "It would have happened eventually, why not now?"

She said that the Justice of the Peace in Greenwich had promised to keep the wedding secret until the first of the year, and she was upset that it had become public at this time.

Miss Gish has known Mr. Rennie for about a year and a half. They both had roles in "Flying Pat," a film play of which Miss Gish was the star. Constance Talmadge has long been a friend of Dorothy Gish, and for the last year they have been almost inseparable. Mr. Pialoglou, who has known Miss Talmadge for some time, Miss Gish and Mr. Rennie often made up a party of four. But it was not known to any of their families that they were engaged.

FARCE AS JOKE.

"They were in here Christmas Day," said Mrs. Gish, "and Dorothy said they were going to be married the next day. But we thought they were fooling. I didn't think anything of it when they went out together for an automobile ride."

The four young people drove up to Greenwich, got in touch with the Mayor, then over the telephone went to his office and obtained the license for special arrangement. The Mayor directed them to the home of Justice of the Peace Meade. Miss Gish and Mr. Rennie were married at 8 o'clock in the evening, and Miss Talmadge and Mr. Pialoglou were married at 9:30. The couples took some extra as witnesses, fortunately and met one each other.

WEDDING GIFTS.

There was little in lot of her [illegible] Constance Talmadge said. [illegible] Mr. Pialoglou here in New York [illegible] [illegible] [illegible]

FROM
NEW YORK MAIL

DEC 30 1920

Famous Motion Picture Artists Who Are Married to Actor and Importer

Dorothy Gish.

Constance Talmadge.

Screen Stars Play Secret Roles In a Double Wedding of Real Life

Dorothy Gish and Constance Talmadge, Long Chums, Married at Same Time in Greenwich.

Miss Constance Talmadge and Miss Dorothy Gish, two of the most popular and talented screen stars in the country, have just brought out a feature which might well be entitled "The Double Marriage." It has all the attributes of a big success, including love interest, the element of surprise and a happy ending.

Officially, however, it is no longer permissible to speak of Miss Talmadge and Miss Gish. From now on they are Mrs. John Pialoglou and Mrs. James Rennie. For the secret, which has been preserved carefully since the great event Sunday evening, is out. Constance and Dorothy are married.

SURPRISE RELATIVES

On Christmas night the two young women, the two men and several relatives were dining at the Hotel St. Regis when Dorothy remarked casually, "Jimmie and I are to be married to-morrow and so are Constance and John."

Everybody smiled pleasantly, considering it an amusing witticism, and the dinner progressed without further comment.

Scene 2—Sunday evening, Justice of the Peace Mead is discovered reading in his library at Greenwich, Conn., a popular Gretna Green for many New York couples, when a motor draws up outside. Enter Dorothy, Constance, Jimmie and John, subtitle: "We want to get married." The J. P. registers delight and the double ceremony proceeds.

Constance has a start of two minutes in married life over Dorothy, having been married at 8.01 p. m., while the Gish-Rennie wedding did not take place until 8.03. Then they came back to this city and didn't bother to mention the weddings to anyone until yesterday, when the news began to leak out.

Mr. Pialoglou is a wealthy tobacco importer of Greek parentage, living at the St. Regis and with a place of business at 7 Liberty street. He is twenty-eight. Mr. Rennie is an actor and is now playing one of the leading roles in "Spanish Love" at the Maxine Elliott theatre.

The brides, both of whom are twenty-one, have been chums for several years, and are said to have made a promise that when they married they would be married together.

FAMOUS SCREEN FAMILIES

Constance Talmadge Pialoglou [illegible]

her next release, "The Man from Toronto," work on which has already started. She will then immediately start work on "A Butterfly in Harness," written by Frederick and Fanny Hatton. Among the most prominent of her recent pictures have been "Emma's Affair," "Dangerous Business" and "Good References."

The Rennies will remain in New York because of Mr. Rennie's engagement with "Spanish Love." The bride has been in pictures since she was fifteen, making her first success with her sister, Lillian, in "The Birth of a Nation." Previously she had been on the speaking stage, making her debut when only four in the role of Little Willie in "East Lynne."

Both come from families almost as noted in screen history as the Barrymore family. Norma and Natalie Talmage are sisters of Constance, and Lillian Gish, besides appearing with her sister in several productions, is widely known as the star of "Broken Blossoms" and other films.

NASHVILLE TENNESSEAN BANNER
DEC 26, 1920

DOROTHY GISH, PARAMOUNT STAR, AND THE WALKING STICK SHE ACQUIRED IN PARIS LAST SUMMER.

BALTIMORE, MD. SUN

WASHINGTON, D. C., HERALD

DEC 19 1920

Hidden somewhere in Do~~rothy Gish~~'s tree is a new contract.

1-16-21
Detroit (Mich) News

1-15-21
N.Y. Dramatic Mirror

DOROTHY GISH

Star of Paramount pictures, who recently became the bride of James Rennie, her leading man in "Flying Pat" and other films.

FILM STARS FIRM FRIENDS HAVE DOUBLE WEDDING ON CHRISTMAS DAY

Constance Talmadge and Thomas Dixon, both of the screen, wedding at Greenwich, Conn. The Dixon bride is the wife of John Emerson, a director for the Talmadge, and the other married Frank Keane, of Keane, Pa. For years they had planned to a double wedding if ever a Talmadge sister married Dixon's brother, or vice versa. For years

1-22-21
Chicago (Ill) Herald & Examiner

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Denver (Colo) Post

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NOVEMBER 13, 1921

4D

General Pix.

What America's Master Minds Have to Say

David W. Griffith, Movie Producer, Begins a Series of Articles Written for This Paper by Recognized Leaders in Public and Industrial L[illegible]es and [illegible]ure of Filmdom Are Discussed.

Who Is Your Hero?

BY DAVID WARK GRIFFITH.

In introducing motion pictures as America's fourth or fifth largest industry, one might also identify them as America's largest and most popular target for criticism.

Where lives a person who hasn't said:

"The movies are awful;" or said something to that effect?

That is as it should be. It proves motion pictures are important and progressing. You hear no such criticism from all sides for our American music, painting, writing or stage. That is because the public does not expect any great improvement in these arts, but does expect it in motion pictures.

A savage and ruthless denunciation of motion pictures by one of the most prominent dramatic critics in this country, first awakened me to the fact that motion pictures were to become the dominent educational and entertainment force in the world. I was too busy at the time to give much thought to the future. But I realized that this shrewd gentleman saw in them something more powerful than his beloved stage or he could not have spurred his thoughts such a high tide of fierce protest.

We do not spend m[illegible] time criticising something unimportant or dying. If the public ever stops complaining about its motion pictures, we shall become alarmed.

Enter Prohibition.

Criticism has its fads and fancies just as much as anything else. At present it is popular to criticize the motion pictures harshly. In a way I feel that prohibition has had something to do with this public irritability regarding pictures. People substituted the motion picture shows for the customary drinking diversion. And quarrelled with the films because they didn't get the same effect.

There need be no alarm about motion pictures as long as the makers strive to interpret life as naturally as they can. Superficial critics shout with outraged despair about something in a motion picture not being realistic. Realism isn't the important thing. Naturalism is.

Courtroom scenes, I believe, are criticised more generally than any others in motion pictures. That is because Mr. and Mrs. Audience went to court in a condition of high interest, when either they or some one close to them was involved in the action, and whatever occurred affected them acutely. They remember how impressed they were with everything occurring. When they are not so impressed by a courtroom scene in a picture, they immediately think it is badly done, if any of the details are not exactly as they remember they think that is the reason. There are many critical points that could be cited beyond courtroom in the other motions.

The critics should see more attention to perspective and less to realism. They keep reaching after realism instead of following the art.

Its Art Interest.

It will be several months yet before producers can make motion pictures that do not also classify as entertainment for every grade of intelligence. Among the thousands of film productions already in art. It is true and almost immediately proposed in industry. We can prove it by a simple test. Take any film you have seen and ask yourself how many times you have seen it. This is the test of its entertainment value. Then ask yourself how many times you would like to see it. This is the test of its art interest.

[illegible]

greatest of our wars has just ended.

I should say that the popular hero of America today is Henry Ford.

When he makes some changes in his plant and pays his debts, the public is so interested that the metropolitan newspapers print three and four columns on their front pages about it, and continue to comment for days.

Now we will make a comparison.

If a person were to show a motion picture ten times better than any yet made; and he were to show this with music better than any ever composed in America; and if he were to give away as a souvenir a volume of poetry far better than any yet written in America; and he were to have painted on each of these volumes a miniature better than anything yet by an American artist—do you suppose if this were done, the newspapers of this country would give it three columns on the front page?

To Awaken America.

Indeed not, and the editors would be silly to give such space for if they did the public would be largely bored. For people don't care to be artists and aren't particularly interested in what artists achieve.

But the hero has been changed from the soldier to the industrial leader; and I think in fifty years, or perhaps a hundred, America will awaken to an appreciation of art. When it does, I think the golden era of art will come again for whatever interests us as a people, that we can do better than any one else.

Perhaps motion pictures will do more to stimulate this artistic interest than any other force. One must remember that our children today, ten, twelve, fourteen years old, have had more dramatic experience than all their ancestors combined.

Take your own family. How many plays each year did your father see, and his father? Three or four, or less. And as we go back, the less plays they saw until in the time of the masques only one in many years—if ever.

So we have a peculiar condition in our audiences—a dramatically mature audience of youths; and a dramatically youthful audience of adults. With no intent to strain for a paradoxical quip, it is a truth that the older a motion picture audience is, the younger it is; and again, the younger it is, the older it is.

They Ask Censor.

These mature persons know nothing of the history of the stage, its conventions, customs, privileges, liberties or experiences. They see nothing in motion pictures that has been common to the stage for a hundred years, yet, because they are superlatively ignorant of stage drama, they are horrified at something that is absolutely commonplace to the playgoer.

With a confidence that only such prospering ignorance can bring, these persons are determined that the public shall not see these things which they think shouldn't be seen. This is the type that demands the censor.

So the censor now will have to play with pictures for a few years until they get tyrannical and are cast out, or become merely clerical and unimportant.

Censorship is an ideal, and when you try to localize an ideal in these persons who need their small salaries and play politics to get them, it isn't difficult to believe that the ideal may get jostled. The type of mind that demands censorship has advanced the argument that we censor meats and therefore should censor pictures, and I presume they would not quite satisfied to have the same person decide the fitness of a play between meals and a film.

[illegible]

Dagmar, Mich. News 11-20-21 Courier

General Pix.

FILM CRITICISM IS SIGN OF PROGRESS

Shows Growth of Interest on Part of Public, Says Griffith

CENSOR DOOMED TO FAIL

BY DAVID WARK GRIFFITH.

Editor's Note.—David Wark Griffith stands so high above all other motion-picture producers that he may be said to be in a class by himself. His grasp of picture making is only equaled by his grasp of the cinema's future, the needs and wants of the public, and the motion picture is a part of every man's life.

In introducing motion pictures as America's fourth or fifth largest industry, one might also identify them as America's largest and most popular target for criticism.

Where lives a person who hasn't said: "The movies are awful;" or said something to that effect?

That is as it should be. It proves motion pictures are important and progressing. You hear no such criticism from all sides for our American music, painting, writing or stage. That is because the public does not expect any great improvement in these arts, but does expect it in motion pictures.

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Criticism has its fads and fancies just as much as anything else. At present it is popular to criticize the motion pictures harshly. In a way I feel that prohibition has had something to do with this public irritability regarding pictures. People substituted the motion picture shows for the customary drinking diversion. And quarrelled with the films because they didn't get the same effect.

There need be no alarm about motion pictures as long as the makers strive to interpret life as naturally as they can. Superficial critics shout with outraged despair about something in a motion picture not being realistic. Realism isn't the important thing. Naturalism is.

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[illegible]

CLIPPING FROM
NEW YORK TELEGRAPH
NOV 25 1921

General file

GRIFFITH WOULD FILM "SCRAPPING THE FLEET"

Asks Denby for Permission to Dramatize Passing of the Gigantic Fleet.

LASKY AND DE MILLE COMING

Betty Blythe, Slated for Role in Beach Picture, Will Stop at Columbus En Route.

By LOUELLA O. PARSONS.

BEFORE our navy is reduced the motion picture producers would like an opportunity to dramatize for the screen the passing of the mammoth fleet. David Wark Griffith, whose dramatic sense is keen enough to see the possibilities for a great picture in these historical scenes, has written the following letter to Secretary of the Navy Denby:

"Does this not offer a most fortunate opportunity to use the discarded fleet before its destruction as a vivid dramatic force to arouse the people against war? May I invite to your consideration a proposal that before this fleet is scrapped it be used for a few weeks in arranging a naval spectacle for a motion picture drama in which the activities of the fleet serve as a powerful theme for the closer brotherhood of all mankind, also illustrating the futility and the stupid and terrible uselessness of war?

"We do not feel," continues Mr. Griffith, "that this request is entirely selfish. I should be proud to do the work with as little personal reward as my obligations permit. Further, I should be most willing to stipulate that a fair percentage of all profits should be devoted to any cause which you, Mr. Secretary, or your advisors, may indicate."

CLIPPING FROM 11-30-21
N. Y. Clipper

WANTS TO SCREEN NAVY

D. W. Griffith has written a letter to Secretary of the Navy Denby in which he stated that should the plan to reduce the present navy become effective he would like to be allowed the use of that portion which would be scrapped in arranging a naval spectacle for a motion picture drama in which the activity of the fleet would serve as a powerful climax.

Mr. Griffith stipulates in his letter that a fair percentage of all profits derived from the picture should be devoted to any cause which Mr. Denby or his advisers might indicate.

BOSTON TRAVELER
NOV. 28, 1921

A Griffith Plan

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N. Y. EXHIBITOR'S TRADE REVIEW
DEC 3

KANSAS CITY

LIBERTY

"DREAM STREET." Special cast (United Artists).—**Excellent.** Aided by favorable press comment, the picture went over great for a week's run.

Short Subjects.—"Aesop's Fables," comedy.

Exploitation.—The fact that the picture played on Broadway at $2 was featured in newspaper exploitation. Also billboard and lobby display space, in addition to news story on the merits of the picture.

N. Y. EXHIBITOR'S TRADE REVIEW
DEC 3

Griffith Would Use Discarded Fleet in Drama Against War

D. W. GRIFFITH has proposed to the Secretary of the Navy that the portion of America's battle fleet that may be scrapped if the Disarmament Conference proves a success, be used in a motion picture drama demonstrating the uselessness of war. In a letter to Secretary Denby under date of November 23, Mr. Griffith says for such a film drama as he proposes to make, all the resources of experience, information and funds of his company could be employed.

"We believe," says Mr. Griffith, "that the motion picture is more powerful than any other medium of expression; that this battle fleet seeing dramatically in the films could bring to the world a message of peace as vigorous and convincing as it has always brought the story of war. We do not feel that this request is entirely selfish. I should be proud to do the work with as little personal reward as my obligations permit. Further, I should be willing to stipulate that a fair percentage of all profits should be devoted to any cause which you, Mr. Secretary, or your advisers may indicate."

WINNIPEG (MAN.) FREE PRESS
SEP. 19, 1921

12 REEL PICTURE NEXT

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ABRAHAM LINCOLN.

PUBLIX THEATRES

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Office Copy

Subject Lincoln

Theatre ~~[illegible]~~

City Extra # 2

Lincoln Sec

The Chicago Ill. Daily News Sep 19

Griffith Comes Back with a Bang

"ABRAHAM LINCOLN."

United Artists' picture, directed by David Wark Griffith, shown at the Punch and Judy theater.

BY CLARK RODENBACH.

CARL SANDBURG, movie-reviewer emeritus, or Lloyd Lewis, across the hall—both boys are members of this club—both experts in Lincolniana, should have assumed the job of handicapping the picture which dedicates the Punch and Judy theater in East Van Buren street, nee the Whitney, and by its first marriage the Central music hall.

Neither Mr. Lewis nor Mr. Sandburg available, your reporter, who knows the name of Lincoln as a street, an avenue, and a president, will worry along the best he may.

D. W. Griffith, Walter Huston and Stephen Vincent Benet have conspired to make the emancipator a human figure. A man who liked a tipple when he could drink it out of the bunghole of the barrel—and apparently it was a teamster's drink; a man who suffered like the very devil, with the woman he loved dying, and later with the fate of a nation on his shoulders; and a man who could put his long, tired dogs on his desk, in a fearful crisis, and say, "Well, that reminds me of a story . . ."

The story is episodic, beginning in the infant days of this republic and showing the birth of Lincoln, at whom an older boy looked and said, with contempt: "Well, he'll never amount to much." It carries through days in which he "rastled" the town bully to vindicate his presence in the town; his brief but heartbreaking romance with Ann Rutledge; his famous debate with Stephen A. Douglas, of which the winning line was: "The union must be preserved!"

It shows him being invited to be president; it shows him moving into the White House with Mary Todd Lincoln, and then through the war and to his final martyrdom in the theater at the hand of John Wilkes Booth.

Episodic though it is, the picture hangs together and has remarkable continuity, presenting a panorama of those troublous years of the Civil war.

More interesting than Walter Huston's great impersonation of the president and Benet's dialogue is the Griffith direction. Griffith, who has forgotten more about pictures than most directors will ever know, seems to have found himself again in this one. He needs a broad canvas on which to paint; and he paints this one in lavish strokes. It's of the nature of "The Birth of a Nation."

Huston's resemblance to Lincoln is striking. Those in the know say that he was "built up" for the part, literally. He certainly gives the impression of being about the height of Primo Carnera. The whiskers he wears, after being elected president, have all the indications of being genuine.

This one is moving, dramatic — about everything a picture of its nature should be.

* * *

The new Punch and Judy theater deserves a line or two. Louis Machat, who skippers the Cinema-Art theater in East Chicago avenue, has taken over this long-dark veteran on the southern fringe of the loop and transformed its drab, old-fashioned insides into an auditorium of considerable beauty in the style moderne. The policy down there will be two-a-day, with every seat reserved. It'll be worth your while to sit in one of 'em.

A TALKING HISTORY BOOK AT THE PUNCH AND JUDY

Abraham Lincoln (Walter Huston) chatting with cronies at the pioneer country store.

Chicago Daily Tribune Sep 19

Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

"ABRAHAM LINCOLN."
[ALTALKER.]

★ ★ ★ ★

(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars—just another movie.)

Produced by United Artists.
Directed by David Wark Griffith.
Presented at the Punch and Judy theater.

THE CAST.

Mid-Wife	Lucille LaVerne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Doering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Ted Lincoln	Gordon Thorne
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
Gen. Scott	James Bradbury Sr.
Young Soldier	Jimmie Eagle
Gen. Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
Gen. Sheridan	Frank Campeau
Gen. Lee	Hobart Bosworth
Col. Marshall	Henry B. Walthall

BY ROBERTA NANGLE.

Pinning four stars on the extraordinary pictures that occasionally come our way has hitherto seemed a fitting gesture of appreciation for the best that filmland has to offer. Mae Tinee bestowed five on Byrd's South Pole picture, and I suppose I could give an extra one to "Abraham Lincoln." I shan't, though, because I feel that all the stars in the composing room would be an inadequate decoration for this masterpiece from the hands of David Wark Griffith.

"Masterpiece" is a dangerous word to throw to the carping critics. Nevertheless it stands, for despite historical inaccuracies, despite a shimmering touch of melodrama toward the finish, despite a lot of things that undoubtedly will cause controversy, "Abraham Lincoln" remains one of the very finest of the talkie films.

-o-

The picture is not, as one might have expected, a thrilling panorama of the civil war. It is simply the story of the man whose shadow looms larger year by year in our national history. The story is told in a succession of episodes showing Rick, the backwoodsman and the patent maker at Sug Rutledge, then the gawky lawyer and budding politician, and finally the lonely President trudging to Washington over a rugged road.

Lincoln's life is depicted with intense, graphic beauty. The story is punctuated with dignity and humor, tears and laughter, with the war concluded and the states reunited. Booth acts in his one. Four years pass the first three years, and the last seven. Only Booth believing the Lincoln is a phony that somehow sets an effective foil to an otherwise perfect picture. The fact that the majestic birth of the nation should be taken to task by a despicable touch of melodrama.

-o-

Walter Huston is magnificent in that most difficult of all roles, the representation of a national hero. He must furnish the body and drawing voice, the tone of the mystic, and, when it comes, he must succeed in genuine humor. He possesses the primary requisites, and, last, charm, and a trace of humor that saves it from the intolerable taint of sentimentality.

The supporting cast is all, but there stands out Una Merkel as Ann Rutledge, who, in a role of a character, has the most difficult part of all, and Hobart Bosworth as Gen. Lee, who, in a role of a character, has a great part to contribute. The Lincoln of Walter Huston is certainly an unusual and lovely, by the side of that poor Barrymore who is and must be. You must see it and you must see it, and you must see it, and you must see it,

Chicago Daily Tribune
Sep 19

"ABRAHAM LINCOLN" TYPICAL OF GRIFFITH

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by **David** Wark Griffith and shown at the Punch and Judy theater.

◆ ◆ ◆ ◆

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST
(In the order in which they appear)

Midwife	Lucille La Verne
Nancy Hanks Lincoln	Helen Freeman
Tom Lincoln	W. L. Thorne
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Boss	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Sheriff	Charles Crockett
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorne
John Wilkes Booth	Ian Keith
Secretary John Hay	Cameron Proudhomme
General Scott	James Bradbury Jr.
General Grant	Fred Warren
Secretary Stanton	Oscar Apfel
General Sheridan	Frank Campeau
Young Soldier	Jimmie Eagle
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

By DORIS ARDEN

GREAT AS is the talky offering on the program of the new Punch and Judy theater in Van Buren st., one simply must pause to remark upon the super-charm and beautiful simplicity of this little 354-seat house.

Walter Huston as Abraham Lincoln and Una Merkel (Scott) as Ann Rutledge

Stepping across the threshold onto a gobelin carpet, one confronts those popular figures of make-believe, Mr. Punch and Mrs. Judy. Up the stairs and past smooth gray walls here and there hung with lithographs.

Coffee and smokes. A mezzanine on which you may smoke and watch the show. The theater itself is dressed in green. Sparkling under soft lights, the silver and red curtain is framed

[illegible]

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[illegible]

[illegible]

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FRIDAY, SEPTEMBER 19, 1930

LATEST FILM NEWS AND REVIEWS

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

BY ROB REEL.

The loop's only modernistic motion picture theater made a graceful bow to a distinguished audience last night.

And the houseful of notables from all walks of life who attended its premiere expressed themselves as charmed by the Punch & Judy which occupies the site of the old Central in Van Buren st., between Wabash and Michigan avs. This, you know, is the new house which has the courage to believe that discriminating Chicagoans will be willing to pay higher prices than the customary 75 cents for ultra-artistic surroundings and the better sort of talkies.

D. W. Griffith.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Punch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the stairway to the main auditorium, you are conscious of an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate... only a little over three hundred seats. And what's this? Not a single gilt cupid...nary a cluster of gold grapes. Just exquisite simplicity...faint blue walls, ebony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in fawn, its old pillars are ingeniously disguised, and no longer obstruct the view...it has the most comfortable divan seats we've encountered...and there before us in the stage, with curtains a splash of red and silver like a harlequin's patchwork suit.

Mentally, one congratulates Ramsoff, the Russian artist, whose genius is responsible for the good taste and fascination of the interior. One resolves to express one's delight with it audibly into Louis Wachat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

Come the strains of music and one settles down to absorb the program. First there is a talking introduction that cleverly amuses and then one draws a deep breath at last...D. W. Griffith's "Lincoln."

Griffith, the man they all thought was through...whom the producers said had gotten all the good pictures out of his system.

Well, he isn't through by any means. This one becomes certain of as the "Lincoln" progresses. In some ways it is his greatest film ... this is meant to be positive in this business.

Music...the Punch & Judy sound is good too. In keeping with its general excellence. There's playing "John Brown's Body," or is it "Hear, Hear, Hallelujah"? Both are there in the story. Its music for the movie is good, too, though it was farmed to Hugo Riesenfeld.

What's that? A marvelous job of impersonation by Walter Huston, playing Lincoln. Yes, and yet. First, you see a stage play. Griffith is taking no chance on Hollywood's idea of Lincoln's voice. There, being the man in the spotlight, he

"ABRAHAM LINCOLN," a United Artists all-talking production. Presented at the Punch and Judy Theater. Story by Vincent Benet. Directed by D. W. Griffith.

CAST OF CHARACTERS.

Midwife	Lucille LaVerne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Dearing
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorne
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Robert Bosworth
Colonel Marshall	Henry Walthall

picture. . . . A few cheaply done war scenes. . . . A few overmelodramatic touches. . . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

Let's see, we ruminated. We'll recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dramatic and more romantic than fiction . . . actual fact.

To those who are interested or have to do with the technique of the soundfilms because it is not at all like a stage play but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audible delight, in which the character of the central figure is built by piling significant incident upon incident and because it contains at least one new technical effect . . . the presentation of long shots and close-ups with sound and dialogue simultaneously.

To thespians because of the magnificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all writers because of the sublimity of its conception. To all historians and biographers because it is screen life of Lincoln picturizing many familiar but few hackneyed incidents.

To all patriots because it is the life of one of the greatest Americans who ever lived.

To all school children and students because it will teach them more about Lincoln than any text book or lecture and to all teachers and professors that they may be further convinced of the efficacy of pictorial instruction.

Walter Huston.

To all gangsters, racketeers and criminals because it portrays Lincoln not as a saint but as an intensely human being, whose faults and failures were only matched by his sincerity of purpose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of its present.

To all politicians, statesmen, lawyers, judges and minor officials because Lincoln's example as brought home in this movie should inspire them to resist the temptations of these trying times.

To all ecclesiastics because it is a much more moving sermon than they could ever hope to preach.

To all wets because it advocates abstinence and to all drys because it teaches tolerance.

To all soldiers since it re-creates such heroes as Grant, Lee, Sheridan and Scott.

To men and women everywhere who can derive courage, inspiration and entertainment from the life of a great man presented in terms of celluloid . . . in short, to everybody.

Chicago Sol
Eve American
Sep 19

The Pathfinder
Sep 20 Washington D.C.

HOLLYWOOD GOSSIP

ABRAHAM LINCOLN

STRANGELY enough, our first preview of the much-talked of talking "Abraham Lincoln," three years in the making and in which Walter Huston portrays the Great Emancipator, was in the little North Carolina resort of Blowing Rock—a delightful setting in a nest of peaks close to the clouds.

In this ambitious production, in which evidently no expense was spared, the whole life of Lincoln is pictured. However, it is by no means another "Birth of a Nation." In stressing the human, mere man, side of the great Lincoln, David Wark Griffith invites some complaint from those who canonize Lincoln. Also, his inclusion of various legends will probably not meet the favor of persons demanding historical accuracy.

Much time and film are devoted to the love affair between the young Lincoln and Ann Rutledge (whose backwoods speech sounds a little strange in this rather sophisticated-looking blonde). The spectator's heart is struck at by a touching-as-possible death-bed scene, and later by the young giant Lincoln going out to the little graveyard during a terrible studio night storm and throwing himself across a newly-made mound.

There are comedy elements, too, as Lincoln accepts the challenge of the bully and wrestles with him before the idle and excited villagers, finally throwing him over his head and pinning him to the ground. Then (page the Anti-Saloon League) he lifts a barrel of whisky and drinks from the bunghole. One of the high comedy lights is the meeting of the rail-splitter and state legislator with Mary Todd. As she and Douglas dance gracefully around the floor of the elegant Springfield home she snickers at Abe leaning awkwardly against the mantel-piece, a notably wide space being preserved between his trousers and skimpy vest. But though shy he is brave. He makes Douglas introduce him, takes the belle out for a dance and tells her that now the joke is on her since she is to try to dance with him—whose dancing is really terrible.

Mrs. Lincoln in the White House is made petulant and ridiculous, often trying the Great Emancipator's patience at very trying moments. She is practically the only one of the leading characters who is not treated sympathetically. Even the pompous General McClellan, fussy old General Scott and the hawk-nosed Secretary Stanton are portrayed as sincere and earnest, at least.

Of course Lincoln is shown standing out single-handed against the politicians and his cabinet counselors who urge him to give up the struggle and let the Southern states go their way. And of course he tells some of his famous illustrative little stories as great aces to his momentous decisions; and naturally he is shown intervening in the nick of time to save some poor fellow from being shot. He is the honest, good-hearted, awkward and very human Lincoln all the way through.

All in all it is a good picture, worth going to see, but it seems to fail of becoming a masterpiece. Huston's voice, for one thing, seems a little thin and unconvincing. A summary judgment of the whole production is that the vital spark, the soul of the man and the times, was not quite caught. By not expecting too much one is more likely to be pleased with it.

Sheboygan . Wisconsin

The Sheboygan Press
THE PAST IS GONE WE FACE TO-DAY

the appended comment is from the issue of

SEP 23 1930

(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and slavery abolished, furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has omitted nothing that tends to make it historically correct. Nothing is hideous, but the assassination is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the box, the assassination, and his escape by leaping to the stage below. Even in the most minor detail Mr. Griffith has left nothing out tending to render it historically correct.

It is a picture which arouses the deepest emotions. The sad, careworn face of Lincoln is ever in the foreground during the great Civil war clash. Not a smile in all those long years of conflict crosses that face until the night we see him in the box in the Ford theater, and this is brief, for the assassin's bullet ended a long career of struggles from the lowest rung of the ladder to the highest point that an American citizen can reach.

The picture ends with a reproduction of the cabin in which he was born, climaxed with the beautiful Lincoln Memorial that stands on the banks of the Potomac. It will be months before we will see this picture in Sheboygan, but we can only say that when the time arrives every boy and girl, every man and woman who loves his country and the traditions for which our forefathers fought, should see it.

will have to be either exceptionally

St. Petersburg hope the Florida will be operated through the summer rather than the Plaza or the Pheil, as it is much more comfortable and is much more attractive. It is one of the finest and prettiest theaters in the country.

A. R. D.

The New Film

ABRAHAM LINCOLN — United Artists picture directed by David Wark Griffith. At the Plaza.

THE CAST

Mid-Wife ..... Lucille La Varne
Tom Lincoln ..... W. L. Thorne
Nancy Hanks Lincoln....Helen Freeman
Offut ..... Otto Hoffman
Abraham Lincoln .....Walter Huston
Armstrong .....Edgar Deering
Ann Rutledge ..... Una Merkel
Lincoln's Employer .....Russell Simpson
Sheriff .....Charles Crockett
Mary Todd Lincoln .....Kay Hammond
Mrs. Edwards ..... Helen Ware
Stephen A. Douglas.....E. Alyn Warren
Herndon ..... Jason Robards
Tad Lincoln .....Gordon Thorpe
John Wilkes Booth .....Ian Keith
John Hay (Secretary to the President ..... Cameron Prudhomme
General Scott .....James Bradbury Sr.
Young Soldier .....Jimmie Eagle
General Grant .....Fred Warren
Secretary of War Stanton ..... Oscar Apfel
General Sheridan .....Frank Campeau
General Lee ..... Hobart Bosworth
Colonel Marshall .....Henry B. Walthall

When I voted in Motion Picture News' poll to select the 10 best pictures of the year I had not seen "Abraham Lincoln," so I could not include it in the list of 10 best. Now that I have seen it I would unquestionably place it first. It is, to my way of thinking, the best picture made in 1930. It is outstanding from every angle and should live to be presented to coming generations. I have never been so impressed or so strongly moved by any picture as I was by this one. Nobody but D. W. Griffith, who was born in Kentucky and who is the son of a Confederate general, could have made such a picture, with such exquisite artistry and skill. It is one of the screen masterpieces, probably to be included in the 10 best of all time, I think. Perhaps the picture appealed to me so strongly because I almost worship the memory of Lincoln. Born in the South in a family that sent its men to the Confederate army I still think of Lincoln as the greatest man this nation ever produced. For which reason I was profoundly moved by the picture which Griffith has made.

Through it all there is nothing that would rile even the men who fought under the Stars and Bars. By the subtlety of his presentation Griffith showed Lincoln as he was, always a friend of the South, mourning for the men who died in the great struggle but always determined that the Union should be preserved. He shows Lee as the great general and the great man that he was and the one sequence in which Lee appears presents the southerner as one who stood against needless sacrifice of lives.

In the matter of direction of a picture like this, the usual emphasis are greatly magnified. The dramatist's prerogatives of fictional liberty are impossible in filming even the most important scene of "Abraham Lincoln" since the man, his peculiarities and foibles are known intimately to every grammar school student in the United States.

Exact truths had to be adhered to faithfully, for these reasons, because motion pictures are made solely for entertainment and not education, but it is presented in pleasing and romantic form.

Griffith constructed his romance out of Lincoln's tragic love of Ann Rutledge, and the dramatist's subsequent courtship, wooing and marriage to the irascible Mary Todd. For his romance the dramatist director invented the romantic events in Lincoln's life, actually his rise from obscurity and poverty and the gradual growth of his fame and personal influence in a series of action the very good when he succeeds hand sided in it.

It is impossible to point the finger of criticism at any one actor in these scenes of this picture, with all pleasing the effect. Griffith has picked perhaps the best of their important parts in the Lincoln saga, from Lincoln himself down to the little boy who is the hero of a dream.

He has taken the full life of a man—from the birth to death—and assembled his moments of broad humor, romance, suspense, drama and tragedy into a documentary film that must touch the heartstrings of the most ascetic man and woman.

The picture opens simply with a symbolic passage showing the evils of the traffic in negroes and then takes up the Lincoln saga at the birth. This scene is reproduced with remarkable fidelity and feeling. Lincoln is next seen during the time of his clerkship in a country store and from there on moves rapidly to his courtship of Ann Rutledge until she dies; to his jilting of Mary Todd and their subsequent marriage, with its many amusing domestic bickerings.

The Lincoln of the story books appears after his election as president. From there on Lincoln is seen as a changed man; the lines of worry crease his rugged face and set it in a sublime misery of conflicting emotions. Lincoln's struggle to preserve the Union against the intrigues of state and war is graphically told in a series of dramatic incidents.

The death of Lincoln by the hands of an assassin must rank as one of the greatest scenes of a tragic nature ever filmed. Here Griffith toys with suspense and makes the spectator a living part of that real audience which heard John Booth's cruel shot at Ford's theater.

The end is lyrical poetry transferred to the screen and thanks for this must undoubtedly go to the eminent poet, Stephen Vincent Benet, who wrote the dialogue and many of the romantic and symbolic scenes.

Walter Huston portrays Lincoln with a sympathetic understanding of the character he portrays that is really remarkable. Kay Hammond as "Mary Todd Lincoln" furnishes the lighter relief from the drama and gives a performance that will be remembered. Una Merkel, as "Ann Rutledge" plays admirably. The whole cast was so good that it could hardly have been improved. In the cast of principals are 112 of the stage and screen's most capable players.

It is interesting to note in this respect that approximately 70 per cent of the cast was especially imported from the New York stage for the important character roles. It was felt by Griffith that trained stage actors, provided they bore the required resemblance to the characters they portrayed, had the advantage over film personages in the speaking of vital dialogue passages. Thus many new faces were brought to the screen for the first time.

But, after all, it was and is Griffith's picture. He put his stamp upon it and has made a picture that will never be forgotten by those who have seen it.

A. R. D.

Smart For Boudoir

fault too confronting him.

AT THE THEATERS

FLORIDA—Ruth Chatterton in "The Right to Love."

PLAZA—Walter Huston in "Abraham Lincoln."

ALCAZAR — Jackie Coogan in "Tom Sawyer."

CAMEO—Betty Compson in "The Boudoir Diplomat" and "The Silent Enemy."

CAPITOL—Lillian Gish in "One Romantic Night."

PATIO—Jack Holt in "Hell's Island."

NINTH STREET—Virginia Valli in "The Isle of Lost Ships."

THE RIGHT TO LOVE—Paramount picture directed by Richard Wallace.. At the Florida.

THE CAST

Naomi Kellogg, the girl.
Naomi Kellogg, the mother.
Brook Evans ..... Ruth Chatterton
Eric ..... Paul Lukas
Joe Copeland ..... David Manners
Tonoy ..... George Baxter
Caleb Evans ..... Irving Pichel
Mrs. Kellogg ..... Veda Buckland
William Kellogg ..... Oscar Apfel

Ruth Chatterton, by the artistry of her dramatic ability, makes a real success of a rather weak play in "The Right to Love" which was shown at the Florida theater. The screen play was made from Susan Glaspell's book "Brook Evans."

Miss Chatteron enacts two distinct roles in "The Right to Love," and in one of them veers from girlhood to mother type, without a single error in mood, coiffure, speech, costumes and poise. This is, at least, a triple achievement.

The story, set in the farm lands of the middle west, tells of a girl whose secret love trysts engender a tragic sacrifice of happiness in later years, a state of affairs she determines will not be the heritage of her daughter. The manner in which loves finds a way, through two generations of straight-jacketed repression, is convincingly narrated, and leads to a most surprising climax.

Miss Chatterton has done better dramatic work in one or two of her other pictures but displays in this film remarkable ability to cover a wide range of types in what is really a triple characterization. She appears as three persons and each is so well done as to be thoroughly convincing. "The Right to Love" is a love story, as its name would imply. It is always interesting, keeping the audience uncertain as to what will happen. It is only by comparison with a play like "Sarah and Son" that "The Right to Love" suffers. Even if it is not up to some other the other things Miss Chatterton has done, as for example "Madame X," it is still one of the outstanding pictures of the present season because of Miss Chatterton. For actress she has no equals a place in the leading role, and the picture does not be a mere.

A. R. D.

NO CANCELLO!

Winnipeg, J. W. Rice, purchaser of Hudson, is carried to a pair of legs. At a hotel here report. He opened his trunk and out the two legs to it, on a chair, in his mouth while taking the ill. Then he closed the trunk. Waiting to it again he opened the trunk and found it. An "Ever Ready Shave" in his mouth, and a razor out then out.

HANDSOME MEN!

Leading film producers are the [illegible] gentlemen. In these days [illegible] influence in film [illegible] in wearing [illegible], rather [illegible] sophisticated [illegible]. The [illegible] in this [illegible] Chatterton's [illegible] the [illegible] of the [illegible] and [illegible].

First National again.

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject _____

Date _____

Theatre _____

C.S. Monitor
Aug 29

D. W. Griffith's 'Lincoln' Film

SPECIAL FROM MONITOR BUREAU

NEW YORK—Joseph M. Schenck presents D. W. Griffith's talking picture, "Abraham Lincoln," with Walter Huston in the title rôle; adaptation and dialogue by Stephen Vincent Benét, beginning Aug. 25, 1930, at the Central Theater.

This new film story of Lincoln's life, with its few theatrical accentuations, remains always simple and human in its implications. Those who felt that Mr. Griffith's direction in some of his early films was over-emotionalized will be astonished at the colloquialism, the unforced naturalism, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in motion pictures that Mr. Griffith may hear complaints about understatement and restraint. Difficult is it for the seeker after natural effects not to step over that thin line that divides essential verity from trivial literalness.

A Persuasive Portrait

This Lincoln—thanks to Mr. Griffith's direction, Mr. Benét's plausible dialogue and Mr. Huston's honest characterization—seems throughout the story to be a man one might have known, a man who often wearied of the tasks before him, who is often disappointed by failure, but who never quite lets go in any admission of defeat. Because he felt that the Union must be preserved, this Lincoln never could quite be overcome by the expediency arguments of his Cabinet advisers, nor by his grief over the suffering that civil war brought to the country.

This impression of a genuine person with whom the spectators have much in common is built up from the beginning of the Emancipator's story, when he was a storekeeper of 23, struggling for the education he needed to become a lawyer. This effort is heightened by little scenes of his courtship of Ann Rutledge, his unhappy conduct after defeating the town bully, the good-humored encounters with sheriffs armed with writ servants, his first unsuccessful debating encounter with Douglas, his wonderment and humility when political committeemen invite him to become a candidate for President.

From this early impressionistic phase of fortuitous failures, the transition to national leadership in the White House seems easy and consistent. And so toward through years of racking suspense while waiting for news of Northern victories, through incidents of disappointing toward defeated Southern leaders, and through the episode of the assassination in Ford's Theater, the picture maintains its personality quite apart from the personality of Mr. Griffith's admirable biography.

Truth in Action

Perhaps not since the film became audible has a personality been so the image of the old days when motion pictures meant [illegible] [illegible] [illegible] conversation. This Lincoln is often heard when it is the time custom today to be chatty, losing the name of action in a fog of verbiage. Glimpses of the hold of a slave ship and a line of Negroes toiling on a levee suffice to hint at the slavery problem.

At the Lincoln-Douglas debate the unseen crowds are heard expressing their responses. Sheridan, in a tense personation by Frank Campeau, again makes his historic ride that turned defeat into victory, a dashing motion-picture scene of the sort that built films into a popular form of entertainment. Lee, like Lincoln, is shown grieving for the suffering caused by war, and both are shown tempering military discipline with mercy.

Again and again the audience breaks into applause when a great figure of the past appears on the scene, a recognition of the idea back of the figure rather than of the actor impersonating him. Prolonged is the handclapping when Hobart Bosworth enters as Robert E. Lee. What may have seemed softness to some spectators in this characterization might be to others a justifiable brokenness of spirit. Justifiable in a stage personage, too, might be the histrionic flavor of Ian Keith's Booth. The large cast includes Kay Hammond in a shrewish version of Mrs. Lincoln; James Bradbury Sr., as a sputtering General Scott; Una Merkel, Lucille LaVerne, Helen Freeman, W. L. Thorne, A. Alwyn Warren, Henry B. Walthall, Helen Ware, Jason Robards, Oscar Apfel, Fred Warren, Otis Hoffman and Edgar Dearing.

Walter Huston brings acting authority to the part of Lincoln, mentally characterizing the part so consistently that he makes believable the gradual development of a gawky youth into man capable of large comprehension, gentle humor and deep feelings. His concentration of thought is evident in his right timing of his speech; nothing is hurried, nothing is dragged out. He is expressive in the most intimate conversational scenes, and here the good sound recording proves how large has been the advance of the talkies in recent months. Mr. Huston makes an well for the [illegible] scenes; and his unbearded face has the strength and sufficient resemblance for the youthful Lincoln only at intense moments in the story [illegible] Mr. Griffith has shown of Mr. Huston, and this very resemblance adds force to their value as emphasis.

E. P. S.

Ms. Calls Magazine
December 1930

Walter Huston in the title role of "Abraham Lincoln"—and Una Merkel

WHAT'S GOING ON THIS

MOTION PICTURES

BY ROBERT E. SHERWOOD

1861 and 1914

DAVID WARK GRIFFITH was one of the first of the old-line film directors to recognize the opportunities presented by sound on the screen. He refused to join with most of his screen colleagues in declaring the talkie production to a mixture to screen productions, to expressed great confidence in the new medium and of himself seriously in the rack of under-standing it.

His production of *Abraham Lincoln* is a vindication of his perception. It is a genuine triumph for the combination of motion pictures with spoken words. It is backed with a superabundance of dialogue and with intelligent and highly effective usage of background sound. A whisper distinction is heard throughout, quietly and in taste and dignity. It is for and every [illegible] the [illegible] has done in the last year that Mr. Griffith has done in the last year, and it is indication that the director's genius of the silents is returning to his former position of prominence.

Walter Huston as Lincoln is steady and [illegible] offering a [illegible] [illegible] and [illegible] [illegible] [illegible]

N.Y. Sun World
Aug 31 1930

THE HUSTON LINCOLN

Walter Huston, who enacts the character of Abraham Lincoln in the film chronicle which D. W. Griffith presents at the Central Theater

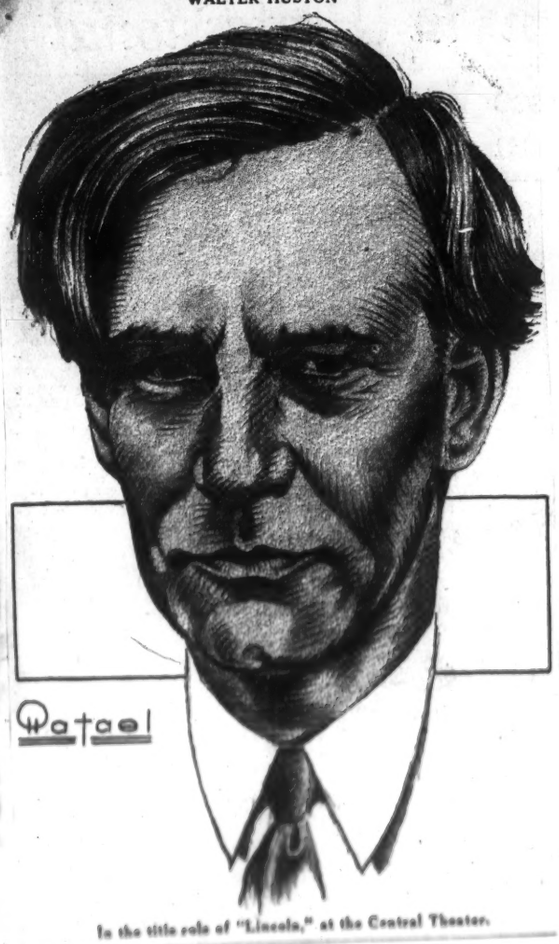
Ny Sun Times
Aug 31 1930

Walter Huston and Jane Roberts in "Abraham Lincoln."

Sep 2.

THE NEW YORK SUN, TUESDAY, SEPTEMBER

WALTER HUSTON



In the title role of "Lincoln," at the Central Theater.

Variety Sep 2

Griffith Says Jazz Must Go; New Talker Era Coming When Stage Training Will Have to Tell

No champ in the ring ever staged the comeback that D. W. Griffith has in the film industry since "Abraham Lincoln," which a large part of the business expected to witness as the washup of a pioneer, opened on Broadway a week ago.

Offers from three large producers have been made to Griffith, through agents, during the week. One of the companies admits that it "needs D. W."

The picture that took only 28 days of shooting time and cost a little over $300,000, revived old-time actors out of work for months, that faultfinders and laudators all agree should roll up millions—that has rejuvenated Griffith and threatens to provide another vital perspective in the form of a new slant on talker activities, is "Lincoln."

Griffith predicts an era witnessing the let-down of jazz; that fans as a whole have more brains than the industry generally credits them with.

He predicts that within another six months, or a year at the most, the bunga type of boy-girl player will be shipping out of Hollywood. Players possessing real theatrical training, with that background, will

(Continued from page 1)

finally come into their own, he believes.

"Lousy Junk"

For himself, Griffith says he will do with "Lincoln" before he will make another picture in the class which he terms "lousy junk."

Griffith is certain he can delve into the classic and theme of depth. Offers from two of the companies, it is understood, would place the director in a carte blanche position in which he could control the purse-strings and have the complete say.

Griffith declares that he will concentrate his future work, whatever it may be, in New York.

"Sophisticate"

"Hollywood is so much sophisticated," the director, one of the founders of the place, declares.

"Sound has made it that way. Talking has proven that those long plays and mountain top musicals are nothing."

During the making of "Lincoln" Griffith admitted he did a tough job on the money end. From now on he declared himself through with that idea.

In the middle age, he said he felt, after completing present offers, he will be through in United Artists. Unless he does this picture, Griffith makes in the future would automatically have to go through the U. A. exchanges.

What Griffith would like to make next is a film of Jesus Christ, with the story covering the life and the period in United Artists. Unless he does this picture, Griffith makes in the future would automatically have to go through the U. A. exchanges.

What Griffith would like to make next is a film of Jesus Christ, with the story covering the life and the period in United Artists. Unless he does this picture, Griffith makes in the future would automatically have to go through the U. A. exchanges.

Anything that "has thick of a chance," that pictures which are and plays are never both, and performances are never made and every high every holiday, is the rule. "Lincoln" is actually accepted in office record which French record.

The Hoots, the Hon Wanings, is the history, historically, the [illegible] Hoots's [illegible] the [illegible] in Hollywood.

Twenty-two Years Pioneering, An Appraisal of D. W. Griffith

By Warren Nolan

SHERWOOD ANDERSON and Ernest Hemingway strip narrative to essentials, James Branch Cabell and Norman Douglas embellish their prose until the kitchen sink becomes the pool of the seven kings; here are forms that are party dresses of ideational contents frequently not dissimilar. There are parallels in the cinema: De Mille's bathtubs have been cited often enough; let them symbolize a cult that includes Erich Von Stroheim, Douglas Fairbanks and others who have embraced the sheer scope of the camera. There are, too, Von Sternberg, Vidor, Lubitsch and Seastrom — a group that has fondled compact little incidents told with concentration and photographic expression that has been fluid. At least one force in the cinema has been all things to it during two decades, and now that the dawn comes up like thunder and Eliza can hear the bloodhounds quite distinctly, something like a disjointed and generalizing estimate of D. W. Griffith's significance becomes timely.

July 14, 1908, "The Adventures of Dollie," first motion picture directed by Griffith, was released. August 25, 1930 — twenty-two years later — "Abraham Lincoln," first Griffith talking picture, came to the Central Theater in New York for its première. That first picture was 713 feet long; it was billed as "one of the most remarkable cases of child-stealing," its principals were Linda Arvidson and Arthur Johnson (who was chased along the street by a stranger who asked him if he wanted to try motion-picture work, the excited Columbus being young Griffith), and the smash scene of the picture showed a water-cask, into which gypsies had put little Dollie, tumbling toward the rapids. But! "Breaking the head from the barrel, the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvelous experience." That scene was filmed at Sound Beach, Conn. The picture cost a few hundred dollars.

"Abraham Lincoln" cost $1,000,000, it was in the back of Griffith's head for twelve years (during which time he struggled to find an actor and a treatment for the story), and the critics have unanimously accorded this first talking picture rating with "The Birth of a Nation" and the other outstanding achievements of Griffith in the silent field. "The old man," they write, "is far from through." As a matter of fact, he turned some new tricks in his first talking picture; he showed a little girl humming to herself and leading a cow from its pasture, then he moved his camera across to the left, away from the girl and the diminishing sound of her humming, then he showed a love scene between Walter Huston and Una Merkel, at its conclusion moving his camera back to the right, picking up the humming sound and the sight of the little girl and the cow, who went on their way.

This from the man who first used a fade-out, a close-up, a dissolve, an iris-in-and-out, a flash-back, gauze photography and the scenario form of the silent film. He showed another trick: Mary Todd, dancing with Stephen Douglas, tittered at the sight of the gauche Abe Lincoln at a Springfield party. The camera was kept on Lincoln as he stared at the girl, whose off-screen tittering continued. Few of the first-nighters observed that Mary Todd spoke with a pronounced Southern accent in the early scenes of the film and that as years passed in the White House this accent was less pronounced; no critic commented on an effect which kept Griffith busy for days.

Despite his innumerable cigarettes (46 smokes a day), his affectation of a cigar holder, his aggressive modesty and his nervousness, Griffith definitely knows what he wants and why. Like Chaplin, he has done what he has done to satisfy something in himself.

"I made 'The Birth of a Nation' because I'm a Confederate and I wanted to tell my side of it." "No, I never thought of the international market in picking themes; my apparatus just happened to make money in foreign countries." "I want to do a picture based on the life of Sam Houston because he was a romantic and dramatic figure, but there are those who don't like to put up money for historical pictures." "I made 'Intolerance' because it was the best story I had ever read." "Thoughts of 'The Birth of a Nation' I think its the best." "Then comes 'The Avenging Conscience.' Experiment? No, in 'The Avenging Conscience' I had a man sitting a pencil on a table just throwing the pencil." "Then I cut to the [illegible] looking at the falling pencil [illegible] that I placed the [illegible] in the next foot. Suggestion is [illegible] as the film."

[illegible] without [illegible] and [illegible] the beginning never [illegible] them in pictures, but they were good in [illegible] [illegible] because people [illegible] were theatre when the [illegible] just [illegible] and a [illegible] [illegible] [illegible]

Sunday Times 5-10-7

GRIFFITH'S LINCOLN FILM

DAVID WARK GRIFFITH, producer of the current film "Abraham Lincoln," in which Walter Huston has the name rôle, said this week that for twelve years he has been working on a plan for a Lincoln film and that during that time he has read dozens of books on the life of the martyred American President, confessing that of them all he liked Carl Sandburg's "The Prairie Years" most.

Stephen Vincent Benet, the Pulitzer Prize poet whose "John Brown's Body" gave him an international reputation, lived in Paris for two years, as a fellow of the Guggenheim Foundation, while he was writing that epic poem, and during that time he read hundreds of books on Lincoln, the Civil War, Lee, Grant, Sherman, Jefferson Davis and others who appear in his poems, many of them also being shown in the motion picture. In addition, Gerrit Lloyd, who collaborated with Mr. Benet on the scenario, buried himself in archives for more than a year. The collaborators acquired the Brady collection of Civil War photographs and each actor was made up to look as much as possible like the historical figure he portrayed, even in the cases of members of the Cabinet, who appear but briefly. The historical authenticity of certain sequences that are generally little known to Americans familiar with the Gettysburg address and the Ford Theatre assassination is attested by prominent biographers.

In the film Lincoln is shown drinking whisky in the store of Denton Offutt in New Salem, Ill. Here is a corroborating passage from the biography of the American written by Lord Charnwood, distinguished English writer:

"It was a cock-fighting and whisky-drinking society into which Lincoln was launched. He managed to combine strict abstinence from liquor with keen participation in all its other diversions. One departure from total abstinence stands alleged among the feats of strength for which he became noted. He hoisted a whisky barrel, of unspecified but evidently considerable content, onto his knees in a squatting posture and drank from the bunghole. But this very arduous potation stood alone."

Toward the end of the film, on the day that was to be his fatal one, that Good Friday which marked the assassination by an undistinguished actor, Lincoln is heard to remark that he had a dream of a ship with white sails and that this was an omen of some impending event of importance. Both Mr. Benet, in his "John Brown's Body," and Lloyd Lewis, in his "Myths After Lincoln," effectively record this narration of the dream.

During the early scenes of the film there is depicted a wrestling bout between the young Lincoln, beardless and in his twenties, and a local rough named Jack Armstrong, the mightiest bully of the neighborhood, but not too tough for the sinewy storekeeper. As to the authenticity of that little-known incident in Lincoln's youth, Lord Charnwood is again quoted as authority, although the incident is mentioned by nearly all Lincoln's biographers.

Mr. Griffith has been reading historical books on Sam Houston, and hopes to be able to bring that Texan to the screen, with Mr. Benet doing the scenario.

D W GRIFFITH Inc

~~INDIVIDUAL FILMS, INC.~~

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject ABRAHAM LINCOLN

Date

Theatre

Griffith's Lincoln Called Masterpiece

His Art and Benet's Dialogue Combine To Make Classic

By FLORABEL MUIR.

Hollywood, Cal., May 17.—Whether D. W. Griffith's Abraham Lincoln will be the greatest dramatic portrayal of the emancipator will be for the critics and the movie fans to decide.

One thing that seems to be fairly assured is that the Griffith conception imitates no other. It is not the Lincoln of history that Griffith has re-created for the talking screen so much as the Lincoln of romance.

Yet it is not Carl Sandburg's Lincoln, nor Barton's, nor John Drinkwater's. It is Griffith's own, infused with the genius of the ardent young poet, Stephen Vincent Benet.

It takes a man whose roots are bedded deep in the soil of America to bring Lincoln before us alive and significant. The collaboration of Griffith and Benet has turned out happily.

A Happy Combination.

Griffith, always the screen's poet, feels for the emotional depths of Lincoln; Benet, juggler of words, finds eloquent means for the expression of these emotions. Perhaps this is not quite fair to Benet, but in the final analysis it is the old master of the cinema who will deserve the triumph if his Lincoln scores and, by the same token, it is he who will suffer if it fails the public.

Never was there a motion picture in which actors were more completely puppets, dancing to the will of creative minds. The Griffith-Benet Lincoln was such a thoroughly conceived characterization that any actor of moderate talent, who looked the part, could have portrayed it well.

Walter Huston captured the plum after a long and exciting competition and his achievement in the part is quite likely to outlive any distinguished labors that he performed on the stage.

Griffith grew up as a boy among scenes that Lincoln knew well in his own youth. The director's father was "Roaring Jack" Griffith, a Kentuckian who won renown as a confederate officer in the civil war. Kentucky was on the dividing line between North and South, where the sentiment for and against slavery and disunion reached its bitterest extremes.

D. W. grew to manhood with a generation that had not learned to know the towering magnificence of the Lincoln figure but he himself knew it as if he instinctively knew it. When the time came to him to transfer what he felt to a medium that all could understand, he was equipped as perhaps no other motion picture artist to create a masterpiece.

Thorough Preparation.

[illegible]

Una Merkel plays Ann Rutledge in Lincoln film.

Walter Huston in the title role of Griffith's "Abraham Lincoln."

D. W. Griffith, producer of the Lincoln picture.

Stephen Vincent Benet, Griffith's collaborator.

thing he had to give and that somehow, to be associated with him at all, was a short cut to screen fame.

Una Merkel played Ann Rutledge, Lincoln's first sweetheart. Kay Hammond won the less coveted role of Mary Todd Lincoln who went with him to the White House.

On the day that Miss Merkel enacted the pathetic death of Ann, the United Artists lot was plunged into mourning; actually, the most astonishing exhibition I have ever seen on a picture lot. Griffith, directing the touching scene, wept. Executives, including the stolid Schenck himself, looking on, had to hurry away to hide their emotions. Even technicians and cameramen shed tears and wore doleful countenances for the rest of the day.

More Than Acting.

The wild grief of Lincoln himself, lying all night in the rain prostrate on the new grave of his lost love, was definitely portrayed [illegible] of the most poignant short sequences ever seen on the screen.

Gareth Hughes, who played Griffith's personal representative, who assisted in preparation of the script, stated on that Benet was profoundly affected when he set down the dialogue for this part of the picture. "I have seen nothing to compare with it in these talking films. It is [illegible] portrayal." All quiet on the Griffith front.

For the rest, the picture calls [illegible] to follow the career of the emancipator in broad outline and significant episodes. Also his homely search for [illegible].

You will see Lincoln, the infant, born into a cabin whose roof [illegible] the gallant and romantic lady of Nancy Hanks Lincoln, the growing youth, Abraham Lincoln, the young man, Abraham Lincoln, the lawyer, Abraham Lincoln, the President, Abraham Lincoln, the martyr. [illegible] Lincoln, the complete boy, active with [illegible] Lincoln, the lover, Lincoln, the husband, Lincoln, the father, Lincoln, the President, Lincoln, the martyr. [illegible] Lincoln, the President, Lincoln, the martyr. [illegible] Lincoln, the President, Lincoln, the martyr. [illegible]

N. Morning News
Aug. 6 1930

VISIONS CINEMA BLEND OF ARTS

Mechanics Sole Barrier, Says D. W. Griffith; Doings of Big Shots of Filmland

By LLOYD ACUFF.

D. W. Griffith, who began directing cinema hits away back in the days when the principal sound effects were hoofbeats made with cocoanut shells, now believes that in another fifty years or so he might turn out a really important picure.

The veteran maker of films and stars expressed this opinion yester-

Blanche Sweet (left), who is to watch the poor fish in Rex Beach's epic of the salmon stream. Center, Gerald Fielding, back from Paris. Una Merkel (right), featured in "Abraham Lincoln."

day in his suite at the Astor. Here to await the premiere of his latest production, "Abraham Lincoln," he is passing these hot days in two ways. He is taking golf lessons from a pro who advises him to learn to hit the ball with his eyes shut and is reading innumerable manuscripts—with "The Pickwick Papers" thrown in for good measure.

"With talk and sound added to what motion pictures already possessed, we are approaching a time when it will be possible to blend all the arts into one," he declared.

"Once the last of the mechanical problems is solved, a director will be able to put literature, music, the rhythm of dancing and poetry, and the visual effects of painting and architecture all together on one piece of celluloid. With a goal like this still to be reached, we can say not that he has really done anything with motion pictures."

The Lincoln picture is to open at the Central theatre Monday, Aug. 11. Most of the story is Griffith's own work, rewritten by Stephen Vincent Benet.

Action and human qualities characterize the great Emancipator as portrayed in the picture, according to those who have seen the film in review. The cast includes Walter Huston, in the title role and Una Merkel as Ann Rutledge, the sweetheart whose death so moved Lincoln that he is said to have flung himself on her grave in grief. [illegible] from a rainbow. Others are Hobart Bosworth, Henry B. Walthall, Kay Hammond, Ian Keith and Frank Campeau.

Los Angeles Times

The LEE SIDE O' LA

BY Lee Shippey

Personal Glimpses of Famous Southlanders

DAVID WARK GRIFFITH has not accumulated as much from motion pictures as some others have, but he has given more to the motion-picture industry.

He gave many of our greatest actors their start toward fame. He was the first to get away from one-reelers and make a picture more than twice as long as had ever been made before, the first complete play presented on the screen. He was the first to present a real talkie, in 1920. He was the first to make a great dramatic pageant of American history. So, though he has not retained a great deal of the $57,000,000 his pictures have earned he had made history on and for the screen.

And after twenty years of triumphs and tragedies he is as eager, as ardent, as enthusiastic and as sentimental as he ever was. Good acting still gives him a thrill, or brings tears to his eyes. While making his actors build up to an emotional climax he builds himself up to it, too, until he trembles with feeling. He weighs words like a poet, and the right word rightly said makes him draw a sharp breath of appreciation.

Used to Be a Reporter

Griffith looks more like a reporter than a film magnate—lean, keen, a soft hat crushed over his eyes with all its front brim flattened out. And he used to be a reporter, on Marse Henry Watterson's Louisville Courier-Journal. He was born in LaGrange, Ky., in 1880, the son of a brigadier-general in the Confederate army. The South still was impoverished from the war between the States, and candles were such a luxury that several neighbors would meet at one house to read the classics by the light of one taper. When they met at the Griffith home little David lay under the table about which they sat, and so not only learned to reverence Shakespeare and other masters of English literature, but absorbed innumerable stories of the war and the reconstruction period following it, stories which bore fruit in "The Birth of a Nation," the most astounding success of the silent screen, and soon will blossom again in "Abraham Lincoln."

It was his contact with actors when he was a reporter which impelled him to try acting. He played in stock companies for several years and toured with Richard Mansfield. Then he wrote his first play, "The Fool and the Girl," which James K. Hackett presented. While in Washington to see it, Griffith saw a "movie," the first he had seen, and though it was a crude show his leaping imagination saw the possibilities of the screen and he went to New York to seek work with the old Biograph Company.

Then Came Was "The Biograph Girl"

"I used to write two films a week for 40 years," Griffith says. "And that was good pay, by many a scenario sold for $5. And we all saw each it. I acted too, and when a director got sick I got my chance at directing. That was what I wanted.

"Mary Pickford came to Biograph at that time. She was usually called Mary Pickford, but was "The Biograph Girl." They didn't want to advertise her name. There was then another Biograph Girl and some of the kids thought the people thought the two Biograph Girls were the same. So I had to change it to Mary. I used to stand a person in the box and I made the kids take turns being the Biograph Girl. Mary was the prettiest and was picked to be her

Ny Review
Aug. 2 1930

GRIFFITH HERE FOR PREMIERE OF LINCOLN FILM

Will Personally Supervise Its Presentation as Two-a-Day Special

D. W. Griffith has arrived in New York to arrange for the forthcoming world premiere of "Abraham Lincoln," which he directed for United Artists, and is guest of the Hotel Astor.

Stephen Vincent Benet, Pulitzer prize poet and author of "John Brown's Body," who wrote the Lincoln scenario, met Mr. Griffith on his arrival and yesterday they enjoyed their first joint view of the finished production. Mr. Benet departed last evening for Narragansett where he is enjoying a vacation and where he will remain until the premiere.

Both express great enthusiasm over Walter Huston's work in the title role. "Abraham Lincoln" has 150 speaking parts—more characters and more sets than any production in the history of talking pictures.

Mr. Griffith and Joseph Schenck have definitely decided that the world premiere shall take place in New York in the face of strong pressure in favor of Washington on account of the historical background of the production. "Abraham Lincoln" will be presented as a $2 attraction, although the theatre to be used for the presentation and the opening date are as yet undetermined, remaining questions to be settled during the next few days.

Mr. Griffith found time to indulge in some important golf playing before leaving the coast after the completion of "Abraham Lincoln," and has more to say of his pursuit of the elusive white ball than of his activities behind the megaphone. Some of the recent golf records he boasts around incredulity throughout New York's circle colony, developing challenges that will keep the pioneer producer-director busy after launching his production.

Ny Eve. Post
Aug. 7 1930

Movie Talk : By Thornton Delehanty

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derivé from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

As an instance of this he naturally enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lincolniana and the Civil War period but is a writer of extraordinary force and clarity.

"His is a fine mind," says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of success. That circumstance does not change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity to crowd a tremendous lot into a few words; that those words reflect the highest intelligence applied to the subject in hand, and that they are rich in dignity and beauty."

Having acquired from Mr. Benet the working script of the play, it became a matter of great importance to see that the right actors were chosen to interpret the various roles. On this subject Griffith has some meaty things to say, and herewith I will let him say them:

"We selected Walter Huston for the title role, a choice recommended by Arthur Hopkins, George M. Cohan and other outstanding figures of the legitimate stage. Mr. Huston is an ornament to the American stage, and certainly a most valuable acquisition to the motion picture field. He, too, brought a fine intelligence to bear on the character delineation that is so important for a work of this kind. While the actual producing covered a comparatively short period, Mr. Huston devoted quite a year to preparation for the role. He studied diligently and, unbelievable as it may appear, actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired.

"Frankly, I was greatly concerned over casting that role, even after Huston had made a hit that they rave so beautifully. He and Una Merkel, who plays Ann Rutledge, the lost love of Lincoln's romantic youth, made outstanding hits in a New York studio [illegible] ago when both was engaged in a stage play. I consulted George M. Cohan.

"Can Walter Huston play Lincoln? [illegible] that unique Broadway producer. Well, man, he could play Grover Cleveland.

"Cohan's enthusiasm was [illegible] supported by the results, but this in turn necessitated the employment of [illegible] known stage people such as Lucille La Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Evening Post Aug. 7 1930

THE 'BEST FIFTY' MOVIES

Griffith, Dean of Directors, Selects Screen's "Best 50"

DAVID WARK GRIFFITH

Italian "Quo Vadis" Only Foreign Picture to Make List—Chaplin's "The Kid," "Birth of a Nation," "What Price Glory?" Included

The widespread interest aroused by the recent selection of "the great novals of all time" by Professor William H. F. Lamont of Rutgers has led the EVENING POST *to ask outstanding authorities in other branches of the arts and in athletics to compile lists of "the best fifty" in their respective fields. In a series of six articles the* POST *is publishing these lists, covering "the best" in music, plays, acting, motion pictures, painting and sports.*

Today, in the fourth article of the series, David Wark Griffith, noted producer and director, selects the "best fifty" motion pictures.

By WILLIAM G. KING

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David Wark Griffith, whose dramatic spectacle of Civil War days, "The Birth of a Nation," did more, perhaps, than any other single photoplay to start the movies on their remarkable rise to a position among the arts and a place as one of the world's greatest industries, today selected for the EVENING POST the pictures which he considers "the best fifty" ever produced.

Mr. Griffith has been actively associated with the motion pictures since the days of "one-reelers." "Stars" who numbered their admirers in the millions have flashed and faded in the comparatively short time that screen-plays have been a factor in the artistic and entertainment worlds, and directors and producers have achieved reputations and lost them. Mr. Griffith, almost alone among the outstanding figures of the early days, has retained his place in the forefront of the ranks of directors.

His list of "the best fifty" motion pictures therefore is of unusual interest, since it represents the views of a man who has been intimately associated with all phases of the photoplay business throughout its existence.

Includes Nine Pictures

Mr. Griffith has included seven of his own pictures on his list.

"Modesty," he said, "under ordinary circumstances would dictate that one should not include his own works in such a list as this, but I have included those of mine which I think rightfully belong, not because I think that are great, but because the public and press have generally acclaimed them to be so.

"In this I am reminded of a [illegible] at the Metro-Goldwyn-Mayer [illegible] [illegible] [illegible]

The Ny. Review Aug. 16 1930

"Talkies Will Never Take Stage's Place"—D. W. Griffith

Old Master of Picture Directors Takes Issue with Bernard Shaw, Declaring That the Theatre Will Live and Flourish Forever, and That the Cinema Will Also—His First Talking Picture, "Abraham Lincoln," Will Open Here on August 25

In the welter of discussion over the future of the theatre and the chorus of pessimism heard in some quarters, the voice of D. W. Griffith, Nestor of motion picture producer-directors, stands out in the hubbub clearly proclaiming that the theatre is everlasting. At least, as nearly so as any institution of human origin may be.

The creator of "The Birth of a Nation" and numerous other outstanding picture productions, the close-up and many of the most effective technical features of picture making, greeted George Bernard Shaw's surrender to the movies as the symbol of a better day for both the legitimate theatre and the movie palace instead of a blow to the former as Shaw is quoted in London cables as feeling.

"The theatre has been assailed throughout the ages, and it always will be, but it has survived all onslaughts and doubtless will withstand indefinitely all that are to come," declared the motion picture dean. "Mr. Shaw's gesture is the symbol of better pictures, foreshadowed by the advent of the talking picture. That, however, will have no appreciable effect upon the legitimate theatre unless it may be to contribute to improvement in the latter.

Cannot Replace Stage

"The play's the thing more truly today than ever before. We will have better plays in the picture field and they will be more intelligently presented than ever before, but nothing will replace the living interpreter of good drama. Personality always will arouse interest. The human voice, correctly modulated to the expression of emotion and intelligently controlled always will constitute living poetry to large numbers of cultured people. Regardless of the improvements that will follow in mechanical recording and reproduction, there always will remain a public that finds increased enjoyment in the intimate contact between artist and audience that only the legitimate theatre can provide.

"This must be accepted as established fact if we are to profit by past experience. The argument may be advanced that this is a changing world. Fundamentals never change, however."

Mr. Griffith is in New York, a guest of the Hotel Astor, awaiting the premiere of his latest effort, "Abraham Lincoln," which is scheduled for the Central theatre, Monday, Aug. 25. "Abraham Lincoln" is his first venture in the new medium responsible for his enthusiasm, the talking picture, and his first all-dialogue feature. Its magnitude and revolutionary character may be gauged by the fact that 75 sets were used and 150 speaking parts involved—the largest number in the history of the medium. The production aptly illustrates the condition he foresees dominating picture production.

As to Lincoln Picture

"The screen adaptation for 'Abraham Lincoln' was prepared by a man who could not have been induced to have anything to do with motion pictures at any price a couple of years ago," continued Mr. Griffith. "It is the work of Stephen Vincent Benet, foremost American poet and an authority on the Civil War period, who is famaliar to all readers through the success of his 100,000 word epic, 'John Brown's Body.' Mr. Benet wrote dialogue for 'Abraham Lincoln' so rich with significance and meaning that the type actors who ordinarily would be considered for the title role were dismissed from thought the moment the script was in hand.

"We were confronted with the necessity of selecting a really great actor who could think and feel in the terms of Benet's dialogue and who could read lines with sincerity and conviction. Intelligence, not appearance, was the primary requisite. We searched long and made many tests. Finally Walter Huston was chosen, largely upon the advice of Charles Chaplin and George M. Cohan. In talking with the latter I admitted that I was perplexed over the question of physical resemblance and put up the question to him point blank, do you really think Huston can play Lincoln?

"'Huh, man, yes! That fellow could play Grover Cleveland,' was Cohan's reply. And I think he was right. When the time came Huston looked the part 100 per cent. His performance in every particular was what was to be expected of an artist of his calibre.

"Of course, that selection set our pace all along the line, determining the character of the cast, even for the minor one in importance, otherwise it would not have been written. We tested it that way. Hence you will find well known players like Lucille La Verne, Helen Freeman and Helen Ware cast for small parts in the manner of the continental repertoire theatre. The Mother, whose impressive work is the stage play, "The Copperhead," will be unnoticed, save for the features impress that Ann Rutledge, the lost lady of Lincoln's romantic youth, whose untimely death all but crushed his life, and Kay Hammond is the fascinating, ambitious Mary Todd Lincoln, who devoted the most formidable life secret politics when the fate of a nation lay in his hands.

For Thinking People

"All this is significant from a premise far broader than the production under discussion. It means that the perfection of the talking picture has sounded the death knell for dumbells. Brainless types must give way to intelligent actors more and more as producers avail themselves of the new possibilities placed in their hands by the talking picture. It constitutes a standing invitation to the real writer as distinguished from the reel writer. Real writers are coming to our relief, as instance the action of George Bernard Shaw. Their works will require intelligent actors and intelligent direction, bringing about speedy improvement through evolution and relegating to oblivion those who cannot stand the test imposed by the new order of things.

"Shaw's reversal of front may be directly attributed to the talking picture, but his prediction that the theatre is done for must be taken with due regard for his humorous nature which cannot resist the temptation to spoof. When in England some years ago, I was present at a gathering of prominent persons including a number of well known authors, with Barry and Shaw among them. Someone asked him the direct question when he would give serious consideration to releasing his plays for picture production.

"'Never,' he replied shaking his finger at Barry. 'Worn out plays that are all through go to the cinema. It is all right for your old plays, for instance, but mine are immortal. Therefore, they are not for the cinema and I never shall permit it.'

Shaw Recognizes Progress

"This brought a big laugh, especially from the authors, who appreciated the twinkle in his eye when referring to their works. Nevertheless, Shaw meant what he said in refusing to consider motion picture possibilities. He was appalled at the restricting limitations of the silent picture. Obviously, he now is awake to the fact that the talking picture has stricken off those shackles and has created a new medium through which even his tricky dialogue can effectively be put across.

"Shaw—and our own Benet—merely are forerunners of the stampede of good writers heading for the motion picture as a medium for expression. They will reform and revitalize the picture field, but as for destroying the legitimate theatre I repeat it is all bosh. An institution that has weathered the vicissitudes of the ages is not going down before a mechanical development of today.

"We of the motion picture field have gauged the public intelligence on too low a plane, something that has been accentuated by the limitations of the silent picture. The talking film will correct all this, forcing us to establish new and more intelligent standards. In so doing the automatic result will be to make motion picture theatres training schools for audiences that will learn to appreciate drama and eventually will turn to the legitimate theatre for better and more intimate drama than any mechanical device can provide. The better our product the more rapidly large numbers of people who have been led away from drama will return to its influence. Their appreciation of good plays, well done, will make the motion picture theatre a feeder for the legitimate theatre. Through the process of natural selectivity new audiences will develop for the latter without adversely affecting motion picture patronage.

"In a word, the theatre is everlasting, as nearly as any institution of human origin may be. Its appeal is no more whim of yesterday or of today. It too, must improve, but that is inevitable. Our advance will inspire counter advance in that field. We will have a better, a more intelligent theatre. But the main thing is that we shall continue to have the theatre."

Six of Own Films In Griffith's 50 Best Selections

Six of his own pictures are included by D. W. Griffith in the list of 50 outstanding pictures of film history selected by D. W. Griffith for the *New York Evening Post*. Ernst Lubitsch, King Vidor and Henry King each have three pictures on the list, while Fred Niblo, Sidney Olcott, Eric Von Stroheim, Cecil B. De Mille, Herbert Brenon and F. W. Murnau have two each.

D. W. Griffith

Pictures, their directors and producers are: "Stella Maris, (Marshall Neilan), Paramount-Artcraft; "The Birth of a Nation" (D. W. Griffith), Epoch Prod. Co.; War Brides (Herbert Brenon), Selznick; "Intolerance" (D. W. Griffith), Griffith Co.; Quo Vadis, Cines Co., Rome; "Avenging Conscience (D. W. Griffith), Mutual; "The Four Horsemen of the Apocalypse (Rex Ingram) Metro; "The Miracle Man" (George Loan Tucker), Paramount Artcraft; "Broken Blossoms" (D. W. Griffith), Griffith Co.; "Passion" (Ernst Lubitsch), First National; "The Mark of Zorro" (Fred Niblo), United Artists; "The Dark Angel" (George Fitzmaurice), First National; "Driven" (Charles Brabin), Universal; "The White Sister" (Henry King), Inspiration; "Greed" (Eric von Stroheim), M-G-M.

"Way Down East" (D. W. Griffith), Griffith Co.; "Smilin' Through" (Sidney Franklin), First National; "Tol'able David" (Henry King), Inspiration; "Robin Hood" (Alan Dwan), United Artists; "Orphans of the Storm" (D. W. Griffith), Griffith Co.; "The Covered Wagon" (James Cruze) Paramount; "Merry Go Round" (Rupert Julian), Universal; "The Hunchback of Notre Dame" (Wallace Worsley), Universal; "Down to the Sea in Ships" (Elmer Clifton), Hoffinson.

"Little Old New York" (Sidney Olcott) M-G-M; "The Sea Hawk" (Frank Lloyd) First National; "Monsieur Beaucaire" (Sidney Olcott), Paramount; "The Marriage Circle" (Ernst Lubitsch), Warners; "The Ten Commandments" (Cecil B. De Mille) Paramount; "The Kid" (Charles Chaplin) First National; "The Merry Widow" (Eric Von Stroheim) M-G-M; "The Last Laugh" (F. W. Murnau), Universal; "The Big Parade" (King Vidor), M-G-M; "The Valiant" (Richard Harlan), Fox; "Wings" (William Wellman), Paramount; "Variety" (E. A. Dupont), Ufa.

"Beau Geste" (Herbert Brenon), Paramount; "Stella Dallas" (Henry King), United Artists; "What Price Glory" (Raoul Walsh), Fox; "Way of All Flesh" (Victor Fleming), Paramount; "Big Hit" (Lol Sibley), M-G-M; "Seventh Heaven" (Frank Borzage), Fox; "The Patria" (Ernst Lubitsch) Paramount; "Sunrise" (F. W. Murnau), Fox; "The Crowd" (King Vidor), M-G-M; "King of Kings" (Cecil B. DeMille), Pathe; "Thunder" (Alfred E. Green), Warners; "Hallelujah" (King Vidor), M-G-M; "Hugo" (Cooper-Schoedsack), Paramount; "All Quiet on the Western Front" (Lewis Milestone), Universal.

My Eve. Post
August 23 1930

Lincoln

Historical Accuracy the Aim in Griffith Picture

THE modern conception of the character of Lincoln has always attributed to him great mental strength, but very little thought has been given to his physical strength. The truth of the matter is that Lincoln had the strength of two men, as D. W. Griffith depicts in his first all-talking screen creation, "Abraham Lincoln," which has its premiere at the Central Theatre on Monday, with Walter Huston in the title role.

Although primarily a man of peace, Lincoln, during his early life, knew when to fight and how to fight. He was the champion "rassler" in his county and was at all times respected as such.

History records that Lincoln was a total abstainer. Yet when goaded by one Jack Armstrong on his abstinence he promised to take a drink of whisky if Armstrong would take it as he did. He propped the barrel on his knees and chest and took a drink from the bunghole, later spitting it out when Armstrong admitted his inability to duplicate the stunt.

It is Lincoln's great mentality that has always been uppermost in the popular mind. It was left to D. W. Griffith and Stephen Vincent Benet, who wrote the dialogue and story, to bring into Lincoln's characterization every episode of importance from his time of birth to his assassination in Ford's Theatre in 1865. In this film Lincoln is presented as the man, loving, hating, fighting when it was right to fight, just as the majority of other mortals.

In order to cover a span of half a century it was necessary to start more than seventy-five specially built sets, there then 150 speaking characters were used. These figures represent the greatest in the history of talking pictures.

"Abraham Lincoln" is Stephen Vincent Benet's first literary contribution to the screen. The winner of many prizes and author of "John Brown's Body" has occasion to draw generously upon his wide knowledge of history in the preparation of the screen adaptation and dialogue.

Walter Huston in the title role has the difficult task of delineating the changing personality as the years advance, from a lusty youth turning into the mature philosophic man who guided the nation through its hours of greatest stress. In the early phase Ann Rutledge, who she is featured in the production, plays opposite Huston as Ann Rutledge, the last love of Lincoln's youthful romance, whose tragic death nearly ended his life. In the later periods Kay Hammond shows her distinction in the role of Mary Todd Lincoln.

N.Y. Eve. Post

Sat. August 23 1930

WALTER HUSTON in the title role of "Abraham Lincoln," D. W. Griffith's first all-dialogue production, which will open Monday at the Central Theatre.

My Sunday American
August 24 1930

AS HISTORY HAD IT

Now the rathies help history repeat itself. The story of "Abraham Lincoln" will be repeated every day on the screen of the Central Theatre after it opens there tomorrow night. If this were a modern film story Una Merkel, as Ann Rutledge, would not be bidding Walter Huston so sad a farewell, but facts are facts.

'Abe' Lincoln Jumps Out of History Book

By REGINA CREWE.
Motion Picture Editor N. Y. American.

"Tom Thumb" may spot the country with his glorified croquet courses. Amos 'n' Andy may spout "propolitions" via radio, the beaches may lure multitudes to sunburned backs and traffic jams, and the rustics may get all excited over horse-shoe pitching contests, but all's right with the movies when David Wark Griffith checks in at the Hotel Astor, Broadway, New York.

The presence of "the Old Master" in the famous hostelry which he calls home while in the East, indicates that the world is to be enriched by another history-making D. W. Griffith production. And this time the creator of "The Birth of a Nation," "Way Down East," "Orphans of the Storm," "Dream Street" and countless other epics is about to present his first talking picture, "Abraham Lincoln." The time, tomorrow evening. The place, Central Theatre.

The discoverer of Mary Pickford, Richard Barthelmess, Lillian Gish, Constance Talmadge and a dozen other stars of first magnitude and brilliance now intones his deep notes in praise of Walter Huston and Una Merkel, cast as Lincoln and Ann Rutledge, respectively, in this dramatic celluloid record of the Great Emancipator. "D. W." explains:

A "Lincoln" Who Can Act

"The important thing was not to get a man who looked like Lincoln, but couldn't act. It was to get a fine player who might perchance resemble the famous American. Walter Huston seemed to fill the bill. But to make sure I first spoke to George M. Cohan about him. George, you remember, starred Huston in 'Elmer, the Great.'

"So I asked George whether or no he believed Walter could play the role of Abraham Lincoln. And Cohan's reply coincided with my own opinion. 'Can Huston play Lincoln?' said George. 'Hell, man, Huston could play Grover Cleveland!'"

Neither Griffith nor Cohan makes any bones of the fact that Huston is his favorite actor, and their opinion of him is shared by America's foremost dramatist, Eugene O'Neill, who personally selected Huston for the role of Ephraim Cabot in his "Desire Under the Elms" and for that of Ponce De Leon in "The Fountain." Recently the Huston specialty has been growing old gracefully, and in "Abraham Lincoln" Griffith carries him from the early 1860s, making to Ann Rutledge and the youthful battling with Jack Armstrong, which marked the days of the martyr's boyhood on to the fatal hour when the misguided Booth deprived the nation of its greatest life.

History Followed

Stephen Vincent Benet, who wrote "John Brown's Body" and won a Pulitzer prize with it, wrote script and dialogue of "Lincoln" with the collaboration of Gene Lewis, who has been with Griffith since the days when Gene Ross and Barbara Bennett co-starred in historical drama for "The Master." The introduction of the photoplay is merely in the beginning of Benet's epic poem in that there is a prologue which depicts the arrival of a slave ship in the "Land of the Free."

As Griffith does not intend to leave contribution without a prologue, it is felt that the factual history of the Civil War, as it was one of the most vital of the United States, will be presented. The production seems to have proceed serene with United Artists, for all the arrangements and plans were in the hands of the organization, appearing in first-class shape and a week ahead of the date of "The Kid" opening at Sid Grauman's Million Dollar Theatre.

The premiere opening of the Central Theatre marks the second time in a week that the Hotel Astor has housed the Griffith clan. The past Thursday the Griffith family gathered there for the premiere showing of "Dream Street" at the Rialto Theatre.

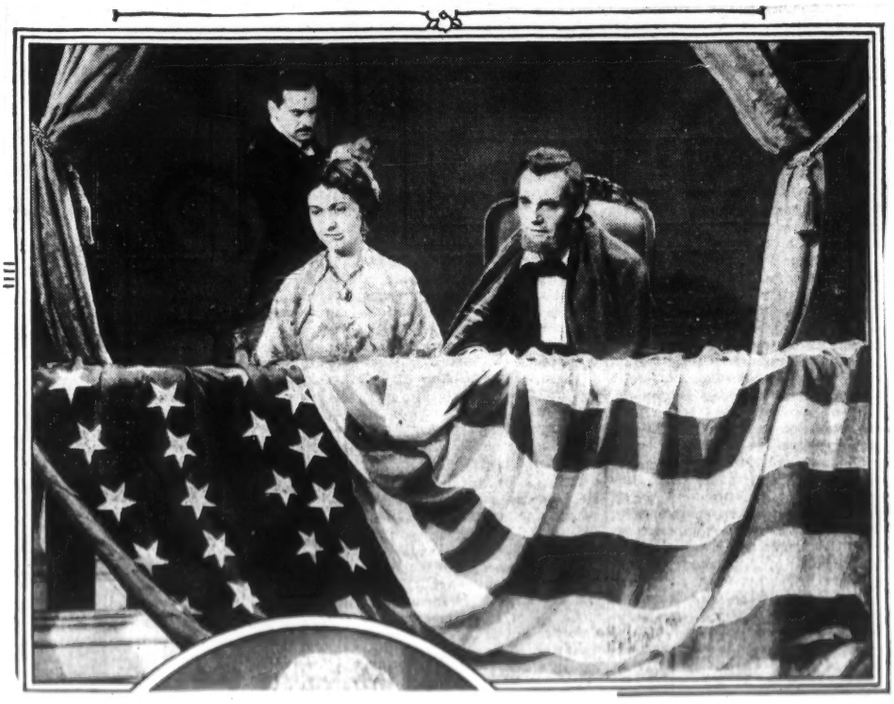
SUNDAY NEWS, AUGUST 24, 1930

MES THEIR CA

By IRENE THIRER

Ian Keith, Kay Hammond and Walter Huston (above) in a dramatic scene from D. W. Griffith's "Abraham Lincoln" at the Central Theater tomorrow night.

Ny Sun. Times Aug. 24 1930



Ian Keith, Kay Hammond and Walter Huston in "Abraham Lincoln."

D. W. GRIFFITH'S first talking film, "Abraham Lincoln," for which Stephen Vincent Benet wrote the screen story, will have its première tomorrow night at the Central Theatre. In this picture, which is designed to show Lincoln as a human being rather than as the martyred President, Walter Huston has the main part, and Una Merkel is seen in the rôle of Ann Rutledge. The film traces Lincoln's life from his twenty-second birthday to his assassination.

Combining Abraham Lincoln and Walter Huston

Griffith Puts Year's Work in Lincoln Film

Director's First 'Talkie' to Open Tomorrow Night at Central With Walter Huston

By Marguerite Tazelaar

Tomorrow night at the Central Theater D. W. Griffith's first all-talking picture will unfold the life of Abraham Lincoln. It was just fifteen years ago that "D. W.," then a black-haired, nervous young director, watched with fear and trembling the premiere of his first big picture, "The Birth of a Nation," as it unreeled silently at the Liberty. That film, which moulded motion-picture history, which tagged Griffith as creator of the close-up, remains still with many people the only picture they can remember. For Griffith by the force and vividness of his imagination stamped his story on the minds of hundreds who saw it. He has that gift. Other directors have sophistication, charm, a sense of narrative, yet their parts come and go like the spring rain.

But times have changed. The silent picture has given way to the "talkie." Griffith himself admits the old "movie" is dead. He, the master of silent direction, has been forced to accept new methods—or become extinguished with his voiceless creations. Tomorrow night the world will judge the success of his striving.

If you think that this man accepted the change of his medium lightly you are mistaken. Sitting there in his Astor room, he looked worn and tired and apprehensive. He was wearing dark glasses, for he had just come from a vacation at the beach. Dressed in a gray suit, he sat in a deep armchair, an ash tray beside him, upon which he rested his cigarette during long intervals between draws. He sat quietly, almost as if he were waiting for the inevitable, though his tongue was sharp and impatient. The man seemed taut with anxiety over the opening of his new film. "Certainly I want everybody to like it," he said almost fretfully. "If you see a fellow stumbling around the Central Monday night who doesn't look as if he knew where he was going or what he was doing, well, that will be the director of the picture."

What made you choose the life of Lincoln for your first talking picture, the director was asked.

"Because I've been writing Lincoln stories for years," he answered. "Because he was a human being, he had a sense of humor. He was an American. He was a grand guy. He had a few faults, but that only made him human. He was the grandest man this country ever had in any period. Anybody who couldn't make a story out of Abraham Lincoln ought to get a job in Child's restaurant. He's every man, there's nobody like him, and I'm a Southerner too, remember.

"Napoleon at forty was fat and pompous with his hand in his chest. Lincoln never got over being human. I consider Walter Huston excellent in the part and Una Merkel also. Benet, who wrote the dialogue, will only say 'Huston is swell.' He won't use those worn out words, epic, great, marvelous, for he's another sweet, decent human genius. Ever read his 'John Brown's Body?' Huh, then you can't measure the poet he is."

Bernard Shaw was mentioned and his recent sellout to pictures. "I remember having lunch with Shaw in London," Griffith recalled. "It was during the war and they were bombing overhead. Barrie was there too. We were at the Savoy. Though the others seemed composed I was so nervous every time there was an explosion I nearly swallowed my knife and fork. . . . Sword swallowing would be a good thing to know (he ruminated). Shaw said, 'Griffith, why don't we get together and do a cinema? They need brains, heaven knows,' and he looked right at me when he said it, so I bowed my head. 'When Barrie's plays get through he turns them over to the cinema. But that will never happen to my plays.' But you should have seen the twinkle in his eye when he said it."

Now Mr. Shaw's plays are going to the cinema.

"Talkies are different," Griffith replied shortly. "Shaw was referring to the silent pictures."

Asked what he thought of the Russian films, he said he hadn't seen any, except parts of "Potemkin," which he admired.

Who do you think makes the best pictures? was bluntly put to him.

"I think I make the best pictures," he answered, with an attempt at bravado.

Which of your pictures do you like best?

"Intolerance," he said; "and the people like it least, except Mr. Watts of your own paper."

What's the most important thing in making a picture?

"The story. Yes, I have done romances, but I like to make historical films because there is thought behind history and it can include romance. Yes, I have seen 'All Quiet on the Western Front' and think highly of it. I'd do a war story if I could get a good one. War pictures are usually brutal. There is nothing so colorful as the Civil War period because those who fought it spoke the same language—the soldiers could kid each other on the different sides. You can put humor into it.

"Is there any intelligent criticism of pictures today? I think there's some very intelligent criticism. I know I get no sleep after a first night of my picture until I've read 'em all. When other fellows say they don't care what's in the papers after their pictures open, that's hooey. They all care."

Mr. Griffith believes that the stage and the cinema are two different forms and will always remain so. The stage will never pass away, he says, so long as it can produce a "Journey's End." He himself would like nothing better than to open an experimental theater in New York and put on just the things he wants to put on. For no other reason than the fun of it. Asked what he thought of Mary Pickford's rumored return to the legitimate stage, he said he would return to it, too, if he had as much money as she has. "If you've been laying bricks for forty years like to try something else for a change."

If he returned to the theater it wouldn't mean he was deserting the pictures, he pointed out.

He believes movietone—by that he means talking pictures—has a great future if the old movement, rhythm and flow of the silent picture can be harnessed onto good dialogue. But he insists that movietone needs more than anything men with brains, men who can write natural and intelligent dialogue, and that talk in pictures needs to be used sparingly. He admires George Arliss's work in the 'talkies" and cited "Disraeli" as a picture with few characters and economy in its acting and dialogue, which resulted in high artistry. He says it doesn't matter much whether actors get their training on the stage or have gained it in the silent pictures, so long as they learn how to read lines and talk and are experienced and trained in hard work.

"Certainly, I'm nervous over the first night of 'Abraham Lincoln.' You never get over that, no matter how many pictures you make. I'm in a sweat now, just thinking about it. Naturally, I want people to like it. Why shouldn't I? It represents more than a year's work.

"I take my work seriously and it hurts me personally if they don't like what I've struggled with so long. In the projection room, when I saw the rushes, I went through agony. The picture looked right to me, but would it to the rest of them out there? Could they feel the emotion that I felt making it and seeing it there completed in front of me? . . . Of course I care."

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August 24 1930

N.Y. Sun. World
August 24 1930

Making Lincoln a Great Guy

WALTER HUSTON, who is not a Lincoln impersonator and who does not intend to stride up and down Broadway in a beard for the next twenty years, has the role of the honest one in D. W. Griffith's Lincoln, which comes to the Central Theater tomorrow evening. Mr. Griffith explains his choice of Huston on the ground that he followed the advice of J. E. Dodson, who suggested he get an actor who could be made to look like Lincoln instead of getting a man who looked exactly like Lincoln and couldn't act.

Huston has said that he considers Lincoln a role in the same sense that he considered Ephraim Cabot, Elmer the Great and Ponce de Leon, roles to be acted. He became Lincoln-conscious many months ago and read a dozen biographies and looked at hundreds of photographs, all the time clutching for the essence of Lincoln so that he might express it with a minimum of stuffiness. He pronounced the Great Emancipator "a great guy," and pointed out that he had lived as fully and as vigorously as any other militant human, and that no actor could hope to bring him to life who approached him as an American saint.

The vigor that Stephen Vincent Benet put into his portrait of Lincoln in his John Brown's Body was also projected into his characterization of the human President, Mr. Griffith said. This was Huston's hope and wish. The script calls for a wrestling bout, a love scene, a walk in stockinged feet and shawl through the corridors of the White House, an amusing discussion of liquor with Grant, a debate with Douglas—many dramatic items that give Huston something into which an actor can sink his teeth.

Huston did so satisfactorily by Lincoln that Joseph M. Schenck, president of United Artists, put him under contract. Presently he is working on quota pictures but this is a William Fox story set in a Latin country, a film adaptation of the magnificent Trumpet, the gravely humorous novelist of the Virginian.

There is no little similarity between this role and that of Lincoln as there was between his Honorable Gentleman of the Press and his young lawyer Abbott in The Lady Lies. And for all of that Mr. Huston (Walter's father is David Huston, the Mike in a long different role of Yellow from the stages of Chicago, Long Lawyer Bishop, the Great Huston, returns to the screen and those who have provided him, as a Chicago Barrister, with a Dreiser, a Sherwood, Conrad, and Hawthorne half-price Specials, are as far off the track as are those who see him as a police captain Tommy Meighan, kindly, indulgent, upright, but tough. In this connection the remark made by George M. Cohan to David Wark Griffith is recalled.

"Can Huston play Lincoln?" Griffith asked.

"Lincoln," laughed Cohan. "Hell, he could play Grover Cleveland!"

Like Ruth Chatterton, Chester Morris, Maurice Chevalier, Ronald Colman and other stars of the talking pictures, Huston is a product of the trial-and-error method of the stage: an expert who is aware of all the tricks of the trade and who knows from long experience how to manipulate voice and muscle to the desired end. Restraint he considers the one necessary attribute in an actor, especially in motion pictures, where the camera catches the slightest movement. All the ham in Huston was left in the repertory companies and vaudeville emporiums in which he did his early spear-holding.

Mansfield once kicked him out of the theater bodily for forgetting the only four lines he had to speak. He survived to have Eugene O'Neill intone solemnly, from his castle in France, that there is no actor on the American stage who touches Huston. That tribute, voiced last summer to a visiting American journalist, corroborated the evidence of O'Neill's selection of him for the chief roles in Desire Under the Elms and The Fountain. He is probably the one man in the American theater who is the favorite actor of O'Neill, George M. Cohan and Arthur Hopkins. He has specialized in "power" roles and his work in The Barker (Claudette Colbert acted with him) and Congo on the New York stage is recalled in this connection. He can grow old gracefully and convincingly and that is what he did in The Fountain and what he does in Lincoln.

It is as a youth of twenty-two, working Offut's store, that Huston first appears as Lincoln. He beats Armstrong, the bully; makes love to his lost lady, Ann Rutledge; has his horse taken by the sheriff and announces himself "the big bug o' this lick." Through the shadows of history and drama Huston passes, to that night when a handsome assassin, an undistinguished actor with a flair for Latin phrases, slinks along the wall of a theater, cocks a pistol, and ends an era.

JACK BUCHANAN

He is in Monte Carlo, Ernst Lubitsch's latest production, which comes to the Rivoli on Wednesday

N.Y. World
Aug 25 1930

Opening Tonight

[illegible]

Ny Eve. Post Aug. 27 1930

Walter Huston

As Abraham Lincoln in the picture which comes to the Central tonight.

Tonight's New Film

"Abraham Lincoln," D. W. Griffith's first talking picture. The film covers the complete life story of Lincoln, put into dramatic form by Stephen Vincent Benet and with dialogue by Benet and Gerrit Lloyd. Walter Huston plays the title role. The large cast includes Una Merkel, Ray Hammond, Helen Freeman, Lucille La Verne, Ann Sutherland, Helen Ware and Henry B. Walthall. At the Central.

Ny Evg Sun Aug 27 1930

As Abe, Lincoln in "Abraham Lincoln," which comes tonight to the Central.

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D.W. Griffith Inc.

1619 Broadway

New York City

my American

Aug. 26 1920

Griffith's 'Abraham Lincoln' Inspiring Film; Notables in Newsreel; Rasputin Movie Scan

By REGINA CREWE,
on Picture Editor, N. Y. American

American patriotism received great impetus last night when D. W. Griffith's mighty film-drama, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the make-believe of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part of his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced—the spot is always focused upon the hero.

Inspiring Picture

The film is episodic, and for his foundation Director Griffith has used many of the well-known Lincoln anecdotes and introduced many thrilling incidents familiar in Lincolniana. Upon these he has builded strongly and artistically an entertainment which is at once enjoyable and inspiring. In the welter of ordinary film fare it stands out as finely and as definitely as does Honest Abe himself in the love of the nation.

Among the characters introduced are those of Stephen Douglas, the "Little Giant," the revered Robert E. Lee, the beloved "Tad," the aide John Hay, Generals Grant and Sheridan, Secretary Stanton, and, of course, the "heavy" of the film is the misguided assassinator, John Wilkes Booth.

Each of the roles is superbly played, and the illusion that the actors are really the historic characters they portray is maintained excellently through adroit casting and amazingly authentic make-up. Robert Bosworth is impressive as Lincoln, Booth does marvelously as Booth, and so do those in the cast which includes such names as James Bradbury, Jr., Jason Robards, Oscar Apfel, Clark Comstock, Henry B. Walthall—the "Little Colonel" of "The Birth of a Nation"—and many others.

The most outstanding part of the production are Walter Huston in the lead role and Dorothy Gish, as the Ann Rutledge sweetheart. Mr. Huston's conception of the character is such as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's sympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acclaim by all Americans. And by all who are appreciative of the finest cinematic attainments.

To heap encomiums upon Director Griffith would be but to burden shoulders already stooped with the weight of honors. Not only does he retain all the vigor and imaginative genius which has starred his career but he brings some new and amazing evidence that he remains still the "Old Master" of the cinematic realm.

My Morning Mirror
Aug. 26 1930

'Lincoln' an Impressive Movie Shown at Central

By BLAND JOHANESON.

Mr. Griffith's "Lincoln" at the Central Theatre!

Walter Huston impersonates Lincoln, under the D. W. Griffith direction, in an episodic historical movie.

Quite impressive.

A thoroughly stunning and imposing finish to this pictorial life of Lincoln has been devised by Mr. Griffith. The rest is neat and unsensational. You see Mr. Lincoln as a political accident, loving a fetching blonde, bullied by an ambitious wife, absorbed by a national ideal, influenced by sentiment, compromised by necessity—a human and lovable Lincoln who is impressed by menacing dreams and inspired by rosy hopes. Mr. Griffith's specialty is historical drama. His "Lincoln" wears the masterful earmarks of that specialization.

The story of "Lincoln" is soup to the spectacle director. Mr. Griffith gets the last brave possible in his deft manipulation of troups, personages, battles, sentiments, musical accompaniments and casual incident. He builds his kicks brilliantly. And there are many natural kicks in the story of the log-cabin philosopher who was called to direct a nation through its most severe political crisis.

The mob scenes in Mr. Griffith's Civil War are completely maneuvered and beautifully photographed. He introduces many fresh and arresting directorial tricks.

The characters are perfectly cast. The dialogue is restrained and convincing. The direction is clever. Miss Una Merkel, the Ann Rutledge, is good. Mr. Walter Huston, the Lincoln, is striking. Grant and Lee contribute individual kicks.

The whole production is undoubtedly impressive. But it adds nothing to the popular Lincoln legend. And it is regrettable to devote immense to build a genuine dramatic interest.

"Lincoln" is worthy to be beautiful. It is impressive. It is spectacular. As class-room diet it is extraordinarily tasty. As movie entertainment it is fine class-room diet.

The Ny. World.
Aug 26.1930

The New Film

By Quinn Martin

ABRAHAM LINCOLN, at the Central: directed, produced and presented by D. W. Griffith; written by Stephen Vincent Benet.

THE CAST

Midwife .....Lucille La Verne
Tom Lincoln .....W. L. Thorne
Nancy Hanks Lincoln.....Helen Freeman
Offut .....Otto Hoffman
Abraham Lincoln .....Walter Huston
Armstrong ... .Edgar Deering
Ann Rutledge .....Una Merkel
Lincoln's Employer .....Russell Simpson
Sheriff .....Charles Crockett
Mary Todd Lincoln .....Kay Hammond
Mrs. Edwards .....Helen Ware
Stephen A. Douglas .....E. Alyn Warren
Herndon .....Jason Robards
Tad Lincoln .....Gordon Thorpe
John Wilkes Booth.....Ian Keith
John Hay .....Cameron Prudhomme
General Scott .....James Bradbury sr.
Young Soldier .....Jimmie Eagle
General Grant .....Fred Warren
Secretary of War Stanton....Oscar Apfel
General Sheridan .....Frank Campeau
General Lee .....Hobart Bosworth
Colonel Marshall ....Henry B. Walthall

The Union Is Preserved

The life of Abraham Lincoln, once written with distinguished success for the stage by John Drinkwater, later transformed into silent pictures in masterly fashion by two then unknown Rockett brothers of Kansas, now returns as the subject for a more comprehensive treatment in the audible films. This latest is the combined work of David Wark Griffith, as director, Stephen Vincent Benet, as adapter and scenarist, and Walter Huston, as the Emancipator. It had its premiere last night at the Central Theater, and it proved to be a dignified and reverent episodic narrative embracing the complete life of the illustrious President.

A fine literary quality pervades the various fleeting chapters as prepared by Mr. Benet, and it seemed to me that in his picturing of the more pronouncedly colorful passages of the career Mr. Griffith was in every way at his best. The portrayal of the leading part by Mr. Huston was admirable, visually as well as in understanding and in the sharp, clear etching of characterization.

It was the notion of these craftsmen to bring into pictured being again a Lincoln, first the patriot, second the good humored soul, the sound sport, the sincere and generous gentleman. In this they have succeeded. So filled was the actual life of the man with the picturesque and the humorous and the tragic as they whirled about his great, ugly frame that there need be scant apprehension as to the effectiveness of the picture play in terms of entertainment. It is a story of a life, but it is a story of a most startingly interesting one.

At the outset, in a prologue set in the year 1808, the slave traffic is introduced, followed by the birth of Lincoln. His courtship of Ann Rutledge and their joy and sad untimely death. The hall at Mary Todd's during which the young Springfield lawyer demonstrated his art in repartee, the marriage to Mary, the loss of his riding horse to sheriff's attachment, his debate with Douglas, then his invitation to run for President, and his arrival at the White House, only to drop upon the floor, his head on an upturned chair for rest, the cabinet's revolution against him, and Lincoln's stern declaration that the Union must be preserved. Then his end, Rutledge, followed by the funeral of Washington.

This involving manner in which the Gray President, shaken to grief, visited the battlefield and pardoned the lightest but one that had been condemned to die, the signing of the proclamation of emancipation, and the news of capitulation and mistrust within the cabinet. Lincoln, sitting the great hall of the White House, thinks the night in his rocking chair and dreams, through this little tale that his dark, the dark the war and advance in the spirit of peace, and invariably for the North, the assassination of Grant in Ford's Theater.

The life of Abraham and the tragedy of the end of battle, that Robert E. Lee being surrender, signed in tears of joy, to death a Mathew and. A study in the character of Lincoln's story, and his brother, in spite of the pain to people, [illegible] Mary, Ann Grady Rutledge, the war, and the assassination.

With great and profound the play [illegible] Lincoln's [illegible] the party, [illegible] the life of Lincoln, in spite of the [illegible] a [illegible] and [illegible] in performance [illegible] Mr. Huston [illegible] the [illegible] in [illegible] [illegible] [illegible]

N.Y. Times Aug. 26 1930

THE SCREEN

By MORDAUNT HALL.

Mr. Griffith's First Talker.

ABRAHAM LINCOLN, with Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alwyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury Sr.; directed by David Wark Griffith. At the Central Theatre.

David Wark Griffith, the old master of the early silent screen, presented last night at the Central his first audible film, an episodical conception of the life of Abraham Lincoln. It is quite a worthy pictorial offering with a genuinely fine and inspiring performance by Walter Huston in the rôle of the martyred President. Through Mr. Griffith's intimate knowledge of the vagaries of the camera, Mr. Huston is thoroughly believable in the rôle, even though in life he does not approach Lincoln's stature of six feet three inches. This actor's diction is firm and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory.

The scenes in Ford's Theatre in Washington and the assassination of Lincoln are unfurled in a far more restrained fashion than they were in the Rockett brothers' silent film, which was shown at the Gaiety Theatre six and a half years ago. At the same time this motion picture fails to give the details of other scenes that were so ably told in the mute work.

Often this "Abraham Lincoln," as it is called, reminds one of the combination of the old style and the new, for there are many Griffith ideas that bring to mind his direction of "The Birth of a Nation." These touches are sometimes very effective, but on other occasions they are tinctured with old-fashioned melodrama. The glossing over many years is often a little abrupt, but the restraint of the acting helps to reconcile the jumps.

Mr. Griffith is in his element in picturing war scenes, especially those concerned with the Civil War. He brings out forcefully, too, that the paramount solution of the war was for the union of North and South.

The portrayal of Mrs. Lincoln is more than a trifle too literal, for she strikes one as being unduly sympathetic and lacking in understanding. There are moments, too, when the dialogue appears to be a trifle nearer this day than it should be. Throughout this film one feels that while Mr. Griffith is thoroughly conversant with the facts, here and there he is impelled to lend to them a fictional decoration.

In the beginning there are several stirring incidents of Lincoln's early career. The Ann Rutledge romance receives attention, and here Mr. Griffith occasionally makes his scenes a little too much like the old-time moving picture. In other words, one appreciates the effort to give to the screen Lincoln, the man, but nevertheless, it might have been expedient to leave more to the imagination. The debate between Lincoln and Douglas might easily have been filmed at greater length, even if the glimpses had to be shortened.

Mr. Griffith also erred in prominently [illegible] in the course of his account. Perhaps the director in [illegible] might have considered them [illegible] in this age but in the days [illegible] as something that [illegible] from the [illegible]. [illegible] and [illegible]. Grant and even then it might have been better to save these lines for later scenes. Grant glances at a whisky bottle and Lincoln asserts that if he knows which kind Grant he would like to send a few barrels of whisky to some of his other generals.

The scenes of the President when he hears of Sheridan's victory is [illegible] and [illegible] his [illegible] in the final scenes. [illegible] with them [illegible] Sheridan and Grant, Mrs. Lincoln and Mary, Mrs. Lincoln and her [illegible] through the [illegible] and [illegible] regarding their [illegible].

The [illegible] is a [illegible] and [illegible] of [illegible] and [illegible] of [illegible] and [illegible] of

NY Herald Tribune
Aug 26 1930

ON THE SCREEN

By Richard Watts Jr.

"Abraham Lincoln"—Central

"Abraham Lincoln," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theater.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

Mr. Griffith's screen biography of Lincoln is, thanks chiefly to the beautiful, tender, humorous and entirely touching performance of Walter Huston, a handsome, dignified and frequently moving photoplay, which is never cheap or maudlin, and which often succeeds in being genuinely distinguished. An attempt to provide a hasty survey of the dramatic and historic high spots in the life of America's most human and best loved hero, it suffers from the natural defects of being both episodic and slow-moving, but it more than makes up for them by a virtue to be found in few dramatic works dealing with the career of the Great Liberator, even those of John Drinkwater's. The film is but infrequently self-conscious.

For that striking quality, Mr. Huston, as well as Mr. Griffith, deserves proper enthusiasm. The Lincolns of the stage and screen are almost invariably ambitious actors who insist on assuming poses and doing their stuff for the ages. There are moments when Mr. Huston does hold a scene as if he were waiting for posterity to photograph him, but on the whole he is so enormously human and so splendidly unaffected that his characterization becomes one of the honest achievements of the motion picture. It must be terribly difficult for an actor, with all of his traditions of exhibitionism, to subordinate himself in any case and, when playing the role of a mighty historical character the difficulties must be doubled. Mr Huston, however, succeeds in making the part seem real and the actor submerged, which is his greatest feat.

One of the tremendous difficulties that must face the producer of a picture about Lincoln is the very wealth of the legendary lore that has grown up about him. Every one has his favorite Lincoln anecdote, and is bound to be made unhappy if the narrative fails to include it. Though Mr. Griffith accomplishes the feat of making a picture about the war President without offering any the Gettysburg address, he omitted little else, and therefore, few people are likely to be disappointed on a total score. It should be added, too, that the film is generally good, and that those few melodramatic scenes of Sherman's life, and in particular of the assassination, are staged with all of the old-time Griffith showmanship.

The acting in the supporting roles is excellent. Miss Una Merkel is quite pungent as the backwoods sweetheart, Ann Rutledge, and Miss Kay Hammond is excellent as the efficient wife, Mary Todd. There are particularly effective portraits of Sherman, Lee and Grant by Frank Campeau, Hobart Bosworth and James Bradbury, while Ian Keith is admirable as the John Wilkes Booth. A certain heart-rending touch is provided by Lucille La Verne, who in the night of Abraham's marriage, the unfortunately little part of the Mrs. Lincoln is a picture as a woman who is a bit crazy, but doubtless, as it plays the role in a novelette, so is always the role in a portrayal of that history the greatest patriotic of the arising court, also the unfortunately proper act that shows the interior of Ford's theatre.

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERE

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd Lincoln.....Kay Hammond
Gen. U. S. Grant.....E. Alyn Warren
Gen. Robert E. Lee.....Hobart Bosworth
John Wilkes Booth.....Ian Keith
Gen. Lee's Aid.....Henry B. Walthall

and

Lucille LaVerne	Helen Ware
Helen Freeman	Jason Robards
W. L. Thorne	Russell Simpson
Frank Campeau	Gordon Thorpe
Otto Hoffman	Oscar Apfel
Charles Crockett	Fred Warren
Cameron Prudhomme	Edgar Deering

James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile

Una Merkel, as Ann Rutledge, Lincoln's boyhood sweetheart.

Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure prominently in the D. W. Griffith talkie.

Kay Hammond, as Mary Todd Lincoln

Walter Huston as the martyred president and Gordon Thorpe as Ted Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

and rugby, Ann Rutledge. They aroused delight at Kay Hammond's [illegible] Mary Todd. They gave full attention to E. Alyn Warren's [illegible] Grant and Hobart Bosworth's excellent Lee. Henry B. Walthall's confederate colonel gets [illegible] Ian Keith's portrayal of the half crazed actor, John Wilkes Booth, infuriated and [illegible] — which was the right reaction.

David Wark Griffith has given us a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in another vein. Instead of presenting many great battle scenes, those shown are thrilling indeed the director focuses his story [illegible] on Abraham Lincoln.

He says in a program foreword: "If having read the pictures you can better understand the workings of Lincoln's heart and mind as well as his sincerity of purpose, then we have created more than a biography, we have given you a human entertainment as well."

He certainly has succeeded in [illegible] it, [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

my Evl. Graphic
Aug. 26, 1930

RB

Screen-Views
by JULIA SHAWELL

"ABRAHAM LINCOLN"
Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

After a lapse of many seasons of floundering in melodramatic tales and ineffective romantic interludes, Griffith has returned to the field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the shelves of fame, focused upon him a simple understanding and developed him on celluloid in soft, smooth terms of genuis.

Walter Huston

In the new Central tenant, Griffith has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Griffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckoned with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its reels the simplest desires of a humble man and the highest aspirations of a great statesman. It is perfectly balanced, its episodes so deftly fitted into the parade of dramatic events and its characters so remarkably interpreted it carries the audience out of a Broadway theater back into the period which it portrays and along the march of events from Abe Lincoln's birth to his death. It has shadow flashes of such photographic beauty as to make one breathless and, in its entirety, it leaves one spent with the vigor of its appeal.

Walter Huston, in the title role, has reached the high mark of his acting career on the stage and on the screen. He has mastered more than the physical appearance of his character and on several occasions last night he was given unanimous applause as a just recognition of his accomplishment. The Ann Rutledge, who was one of the most charming, appealing figures the screen has yet offered, and all the other characters were almost equally deserving of praise. Henry Fonda, Kay Hammond, Gene Lockhart, Ian Keith, Helen Kane, Henry B. Walthall has each helped give this film an outstanding, big, memorable place, and much Mr. Griffith has made to other important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot be missed by any one.

N.Y. Eve. World
Aug. 26 1930

REEL REVIEWS

By George Gerhard

REVERTING, after all these years, to his beloved Civil War theme, David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

Griffith has taken here a subject which, to all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this ungainly, awkward rail-splitter from the backwoods of Illinois than with the popular legends of history. He set out, in other words, to debunk history, as did Rupert Hughes in the case of Washington, but, of course, he didn't go nearly as far as did Hughes.

He did go a pretty long ways, though, and showed the sadness, the heartbreaks and the humanity of this gawky youngster who rose from nothing to immortality. And what a job he has made of it.

If there were any criticism of the opus, it would be in the mincing step which Griffith and his assistants have taken in an effort to keep their story upon an even keel when, considered from the light of the present-day sympathies of the North and the South. At times Lincoln and Generals and other Northerners were just a bit too sweet and tender; and, to balance things, Lee was also pictured in a tender light.

Here and there, too, history has been trifled with slightly. Not to any extent, of course. For example and correct us if we are wrong—Lincoln repeated the last few lines of the Gettysburg speech in the Ford Theatre box in which he was assassinated. There were other little touches which were at odds with popular history, but it might conceivably be that Stephen Vincent Benet, who wrote the story, is right and the history books wrong.

Griffith and Benet have done a job here of which they might be proud, but the job doesn't end there. For Walter Huston, in the name part, has given one of the most sincere, sympathetic and humane performances it has been our privilege to see in months. With the aid of the author Huston shows here that Abraham Lincoln was an ordinary boy, one with ordinary ideas about life and things. He wasn't at all times an idealist, and he wasn't averse to engaging in a good fight when occasion demanded, nor was he averse to showing how well he could drink raw whiskey.

The war stuff was thrilling, too, despite the antiquated maneuvers and equipment of the Civil War days. Griffith has managed to parade this part of the story with an ease which is surprising in the light of the more devastating material of the late war. And, surprisingly, the Southern stuff received more applause last night than did that of the North.

Lionel Barrymore, who comes to pictures, played the part of Ann Rutledge, and she was so good that you'll probably have to see her death bring in tears to your appearance. Mae Hammond, as Mary Todd, was a revelation. She is the most selfish and vituperative young Broken Imaginary, and at times you feel that that one could stop her if you just got mad enough, but her portrayal was a thing of beauty for all that.

Richard Bennett, as a drunken rag, tag and bobtail, must have had a stroke of genius when he made his Earth the John Wilkes Booth of the piece. He Earth made Booth so utter rank and put over a great part. There were so many other good parts in this picture which, on the one hand, lift nothing short of that it could take a lot of space to give each a mark. Suffice it to say that the following were up among the leaders: Frank Plunkett, Lucille La Verne, Henry B. Walthall, Helen Freeman, [illegible] Otto Kruger, Ann Harding, Charles Crockett, Helen Ferguson, Robert Burton, Phillips Smalley, Jane Bradbury, [illegible] Philadelphia and scores of others.

Perhaps Lincoln will do more than bring David Wark Griffith back into the ranks of [illegible] he was one of the leaders of old.

Cry Eve. Journal
Aug. 26. 1930

D. W. Griffith Film Proves Appealing Entertainment

By ROSE PELSWICK.

"Abraham Lincoln," the first all-talking picture made by D. W. Griffith, opened at the Central Theatre last night. And in this production the director has built a dramatic document about the human interest episodes in the life of the great president.

Walter Huston enacts the role of Lincoln, and his interpretation of the part is as finely drawn as his make-up is expert. Whether he is seen as the dryly humorous rail-splitter or as the care-worn president, Mr. Huston's characterization is at all times sincere and convincing.

PICTURE EPISODIC.

The picture is episodic, and shows the life of Lincoln from his birth until his death. Mr. Huston, as the young Lincoln is taken through the periods when he fought the town bully in New Salem; through his tragic romance with Ann Rutledge; his verbal controversy with Stephen Douglas and finally his marriage to Mary Todd. And the Lincoln that is better known is presented through his cares before and during the Civil War.

Mr. Griffith's direction has dignity, humor, pathos and understanding. The picture is appealing entertainment rather than biography.

DIALOGUE EXCELLENT.

The dialogue, written by Stephen Vincent Benet, is excellent, and contributes much to the effectiveness of the production. And there is a large and able supporting cast, which includes Una Merkel, charming as Ann Rutledge; Fred Warren, whose make-up as General Grant is perfect; Kay Hammond as Mary Todd; Lucille La Verne as the midwife; Robert Barrat as General Lee; Henry B. Walthall as Colonel Marshall; Frank Campeau as General Sherman; James Bakewell as Herndon; Ian Keith as John Wilkes Booth, and, in other parts, Helen Freeman, Helen Ware, Purnell Pratt, Nicky Armstrong, James Bradbury, Jr., and Otto Hoffman.

Film Daily
Aug 26 1930

"Abraham Lincoln"

"ABRAHAM LINCOLN" SOUND FILM OPENS AT CENTRAL TH

Character of Emancipator Human and Believable in Portrayal by Walter Huston, Declares Critic

Una Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

By WILLIAM BOEHNEL.

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection.

Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the heartaches and failings of a human being. As Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left out—left out, undoubtedly, because of this over-awed reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more nor less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Indeed, "Abraham Lincoln" emerges a finest, beautiful produced film—still vulnerable spots to be sure—but something stunning to look at and pleasant to have in.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet, is good. John Moses's music, though frequently lacking in dramatic values, is also frequently of a high quality.

Nothing has the screen offered anything in the way of acting as acting that even faintly approaches those scenes of Lincoln's courting of the lovely Ann Rutledge and her untimely death. Here is acting. And here is acting with the lovely Una Merkel as Ann, contributing one of the finest performances of the year.

Though it is a commonplace that we private lives are greatly revealed here, from his courting of Ann, his political debate with Douglas, his marriage to Mary Todd and then, through those months of the Civil War to his death at the hands of John Wilkes Booth [illegible] Lincoln, it is a picture that will live long in the memories of those who see it.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

Daily Review motion Pictures To day Aug 26

D.W. CLICKS AGAIN WITH 'ABE LINCOLN'

D. W. Griffith, aesthetic descendant of the trail with a camera has done with "Abraham Lincoln" a picture that will live as long as its name.

Only a Griffith would open a picture in these days with a prologue. The old Master has done this here. Beneath the entire house at the Central last night sentiment hit darling.

You can almost forgetten the old Griffith chase. He gets a splendid chance for his show in dramatizing Lincoln's comeback when the Civil war was being waged.

Walter Huston gives a fine performance as Abe.

S. E. S.

THEATRE

Eve Sun.
Aug. 26 1926

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' With a Script by Stephen Benet.

By JOHN S. COHEN, Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Gaiety. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of reverence.

Thus Mr. Griffith's "Abraham Lincoln" goes back in the past for its dramatic treatment, goes somewhat contrary to the analytical biographies of today in which the central figure is brought down to earth by debunking.

Here the poetic tradition is adhered to, and while the figure of Lincoln remains a human being rather than a stuffed historical figure, there is no denying that he is romanticized to the point of occasional monotony. It is hardly a complete picture of the Lincoln who told rough stories as well as freed the slaves and flew in the face of his party in the matter of kindness as well as wisdom. Rather is it the Lincoln of an excellent but minor Homer's imagination, a Lincoln who is benignly brave rather than the rough hewn, rugged figure that he must have been. It isn't that there is too much softness in Mr. Griffith's Lincoln, but that there is not quite enough ruggedness.

This is probably due to the selection of episodes in his life, namely the most romantic ones, and to the lace literary beauty in Stephen Vincent Benet's script. But at any rate, we are offered a poet's figure rather than a well-rounded character. This is not mentioned as any major fault, I hasten to add, but merely as a description of what sort of protagonist is offered and as a partial, if somewhat presumptuous explanation as to why the film becomes occasionally monotonous. In further explanation of this occasional monotony, it may be said that it is almost bound to happen in a highly episodic film, or at least for that matter, in which there is no direct or lasting conflict of characters.

And this is a poetic biography, that and nothing more—although there is physical action in several battle scenes, and in Mr. Griffith's excellent staging of the assassination scene.

His birth is shown and this is followed by an episode dealing with his first love, Anne Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is a rising legislator, follow, and then come his marriage to the highly tempered Mary Todd, his campaign against Douglas and his acceptance of the Republican party's nomination for the Presidency.

Thus goes "Abraham Lincoln," scene by scene, and finally as climactic episodes there are the battle of Winchester and his refusal to permit Lee to be shot and, of course, his own assassination.

Pictorially this resembles the same scene from Mr. Griffith's own "Birth of a Nation," and it is, here, most effectively staged.

There is beauty in "Abraham Lincoln," photographic beauty as well as beauty in the writing and the acting. Here are there scenes in which the quality of the poetry in "John Brown's Body" is attained; in the love scenes between Lincoln and Anne Rutledge which are photographed in the woods around Springfield, and which, despite occasional excesses on the part of the Misses as Anne, are mattingly lovely; in the battle scenes; in the scene in the sea of tents in which Lincoln saves the life of a young soldier who had shown cowardice on seeing the dead face of his boyhood chum.

And there is a lovely sense of the past in the costumes and the sets of William Cameron Menzies.

Walter Huston is ideal for the role of Lincoln, physically as well as otherwise, and if he looks rugged, it is due to the general treatment of the character. At any rate, he is exceptionally interesting. Una Merkel is, as previously stated, a little too, but quite fetching as Anne and Kay Hammond, Lucille LaVerne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

"Abraham Lincoln" has its faults, both as an entertainment and as a biographical picture; but while many may regard it as a stilted affair and while others may condemn it for such an anachronism as having the slaves on an American-bound slave ship in 1809 sing what sounded like modern arrangements of Negro spirituals, it has something that not one talkie in a hundred has, namely —quality.

And it obviously represents a good outlet for the sense of poetry that Mr. Griffith has always evidenced in his silent pictures.

My Eve Post Aug 26 1930

The New Film: *By Thornton Delehanty*

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

D. W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central; a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors—Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme—contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture slackens at times in the intensity of its interest it is simply because the material is too deep and too wide to permit of sustained drama. Either it had to be fragmentary or it had to relate the whole progress not only of a single life but of the epochal events which combined to mold that life into its noble and tragic aspects.

In choosing to draw as much of Lincoln as possible, Griffith covered a span of events equal in scope and detail to that of a fair-sized biography. The picture begins before Lincoln himself began: it shows in a masterfully informal manner the faint antagonisms which already were beginning to split the North and South as far back as 1848, and then it goes on in a series of pictorial flashes to show Lincoln's birthplace in Kentucky, his youthful exploits after he had removed to New Salem in Illinois, his courtship of Ann Rutledge, his marriage with Mary Todd, the struggle for political recognition in Illinois, and so on through the more dramatic events of the Civil War, ending with the assassination at Ford's Theatre in Washington.

The result is, that if "Abraham Lincoln" does not tear you from your seat, it certainly leaves you with the sense of having lived in a curious intimacy with one of the great characters in history. Episodic rather than continuous, it brings you to a wider and deeper knowledge of Lincoln and the personages who helped to shape his destiny. For as evidence of the meticulous care with which Griffith has approached his material it can be said that nothing has been described which in any way might have contributed to the sense of authenticity. All the historical personages appear as vividly as the war figures in the old Mathew Brady, or the pen-and-ink illustrations more recently. What is more to the point, the actors have lived into the characters they have to play.

Mr. Huston's Lincoln makes it a notable characterization. His voice is clear and it records remarkably well. His gestures are limited to essentials: there is nothing theatrical about him. As Ann Rutledge, Una Merkel is pale and not very interesting, but it is a weak part and obviously chosen on for sentimental purposes. Ray Hammond gives a true and sustained performance as Mary Todd, and all the others are equally credible. In its measured dignity the dialogue of Stephen Vincent Benet's is exactly right. If "Abraham Lincoln" isn't the most exciting picture ever made, it comes near to being the most sensitively honest.

make up the Lincoln legend. The familiar aphorisms, the hackneyed jests have wisely been left out, and in their place the spoken words have the ring of searching reality.

A great deal of stress is laid on the responsibilities which bore down on Lincoln; his agonizing doubts, his wrangles with Stanton and Seward, his feverish conferences with Grant, the milder harassments of the metallic Mary Todd. As an inner view of the man these episodes have an equal importance with the more tangible dash of the battle scenes, and I think it is to Griffith's everlasting credit that his sense of values kept him from what must have been a great temptation to run riot over the battlefield of Gettysburg. There is Phil Sheridan's historic ride and one or two other views of the troops in action, but that is all. The war is fought on Lincoln's face.

Brooklyn Daily Eagle
Aug 26 1930

The Cinema Circuit

—By MARTIN DICKSTEIN—

D. W. Griffith's First Talking Picture, 'Abraham Lincoln,' Comes to the Central—'The Storm,' at the Globe

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkie producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than 'The Birth of a Nation.'" To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great picture.

In attempting to "present the virile man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial biography of the Great Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has been claimed to be "greater than 'The Birth of a Nation'" should offer something more than a character study.

Mr. Griffith's "Abraham Lincoln" picks up the career of the martyred President in his early days as a legislator in Springfield, Ill. Briefly it traces his political battle with the eloquent Stephen Douglas, his short and sorrowful romance with the fair Ann Rutledge, his rapid rise to the Presidency and the heart-breaking years in the White House during the Civil War, which were to be ended so abruptly by his assassination at the hands of the fanatical Booth. In between there are shots of the advancing and receding waves of battle (stirring episodes, full of the magnificence and pictorial power of the Griffith tradition) and a few more intimate glimpses of Grant and Lee behind the lines. Sherman's famous job is depicted thrillingly and graphically.

But, despite the new picture at the Central sticks closely to biographical channels. It is not the first time that this "Abraham Lincoln" saga has run the battle days that came immediately after. It is as Mr. Griffith has run again, in the printed programme, a story of a human being who lived and loved and died as you and I. A character study of the man upon whom became President — a character study and nothing more. Mr. Griffith concerned himself with a character study, as drama, as material for the full dramatic power of the talking picture, it leaves something to be desired.

Taking the story literally, Mr. Griffith shows us a Willie Lincoln who is a precocious paragon of virtue, a performance to be commended, as he carefully tucked away in the rear of the picture that the actor who portrayed him (Frankie Darro) was a midget. In this manner the Willie Lincoln, in his memorable

"Abraham Lincoln"

Joseph M. Schenck presents a talking picture based on a story by John W. Considine Jr., adapted by Stephen Vincent Benet and directed by D. W. Griffith. At the Central.

THE PLAYERS

Walter Huston	Una Merkel
Hobart Bosworth	Helen Ware
Kay Hammond	Jason Robards
Lucille La Verne	Russell Simpson
Ian Keith	Gordon Thorpe
Helen Freeman	Oscar Apfel
W. L. Thorne	Fred Warren
Frank Campeau	Edgar Dering
Otto Hoffman	Cameron
F. Alan Warren	Prudhomme
Charles Crockett	James Bradbury Sr
Henry B. Walthall	

(as Mary Todd Lincoln), to Hobart Bosworth (as General Lee), to Ian Keith (as Booth) and to the other principals in the large cast hardly less credit is due. The acting is, in all truth, thoroughly distinguished.

But, excellent as it is (and no more than) a pictorial biography, "Abraham Lincoln" misses being the great picture which, in all sincerity perhaps, came heralded as better than "The Birth of a Nation."

The Standard Union
Brooklyn Aug 26 1930

"Abraham Lincoln"

Walter Huston in Superb Portrayal of the Great Emancipator on Central Screen

By EDWIN C. STEIN

"ABRAHAM LINCOLN," a United Artists picture directed by D. W. Griffith, with a cast including Walter Huston, Una Merkel, Key Hammond, Ian Keith, Hobart Bosworth, Jason Robards, Henry B. Walthall and Frank Campeau. Dialogue by Stephen Vincent Benet.

Again the Central Theatre, recently rocked by the mighty guns of "All Quiet on the Western Front," resounded to the crash of falling shells and rattling musketry, when, beautifully etched against the background of the war between the States, D. W. Griffith brought his "Abraham Lincoln" into the theatre last night to the thunderous applause of a brilliant and enthusiastic audience.

"Abraham Lincoln" is the stirring, pulsating, breathing story of a great American. And the film, while it has its weaknesses, will go down to posterity as a great work because it treats a big subject in a strong and sincere manner.

When it is considered that the picture covers a period of fifty-four years, from the time of Lincoln's birth to his assassination and includes all the highlights of his career, as well as the war between the States, it will be seen that David Wark Griffith, great creator of historical spectacles that he is, faced a gigantic problem.

And when it is further considered that he was forced to deal with almost pure biography, the gargantuan immensity of his task may be further understood. It is to Griffith's credit that "Abraham Lincoln" is revealed as such a mighty human document. But all the credit must not go to Mr. Griffith. A great deal of it must be reserved for the superb cast which enacts the production.

Walter Huston, playing the title role, delivers the finest individual bit of work I have ever seen. He doesn't merely play Lincoln; he is Lincoln. Not only is his physical resemblance startling in the extreme, but he has captured something of Lincoln's soul. In no other way could he portray the great spiritual beauty of the man. In no other way could he capture the tolerance and patient suffering that was his, and in no other way could he express so sincerely and accurately the realistic dreams and lovable, whimsical humanness that was Lincoln's.

Una Merkel, the short time she is on the screen, almost steals the picture. Her's is an Ann Rutledge that time will not erase. The pitiful story of Lincoln's love for Ann Rutledge is throat-choking in its tragic beauty and is, incidentally, the highlight of the film.

Key Hammond is excellent as Mary Todd Lincoln, ambitious, petty, nagging wife. Hobart Bosworth makes a memorable Robert E. Lee. Ian Keith is excellent as the assassin, John Wilkes Booth, and the remainder of the cast could not be improved upon.

"Abraham Lincoln" has the fault of prolixity and too much spectacle, for one would have preferred more of the life of Lincoln and less of battle scenes and stage spectacle. As a portrait of a great American, but the film is memorable because it delights and elevates the image of a great man. It will be an inspiration to countless thousands and the only film that leaves such a legacy I am willing to forgive anything.

Walter Huston

Walter Huston plays the title role in D. W. Griffith's production of "Abraham Lincoln," which opened at the Central Theatre last night.

Womens Wear Daily,
Aug 26 1930

WALTER HUSTON IMPRESSIVE AS ABE LINCOLN

Splendid Performances in Distinguished Production of "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

WALTER HUSTON

David W. Griffith's "Abraham Lincoln," given its "world premiere" last night at the Central Theatre, is not the great epic of the screen some hoped for. It is not, I venture to state, the final and definitive talkie edition of the life and works of the martyr president. But in so far as it was in the power of a great actor and a great producer to make it so, "Abraham Lincoln" is a stirring and satisfying picture, dignified and impressive in its serious moments, touching in its tender scenes and humorous in its lighter aspects.

Walter Huston, as the Great Commoner, gives a splendid performance, free from the taint of exhibitionism, honest and inspiring. He is ably seconded by a fine corps of actors. The production itself is a distinguished one.

Despite Mr. Huston and the author of the script, the high spot of the evening did not deal with Lincoln. It came when Sherman, hearing the sound of guns and fearing disaster, gallops from 20 miles away, rallies his scattered forces and turns overwhelming defeat into a heartening victory for the union forces. The scene in the theatre when Lincoln met his tragic end was especially dramatically realized.

Fortunately the film is replete with treasures, although one felt that certain phases that might very well stand longer treatment were curtailed for fear of slowness of movement. The battle Thomas Adams, for example, which made so interesting a picture, suffered materially from the delay in cut the message about the President's condition in the enthusiastic audience at the theatre, interrupting the second inaugural address and the gettysburg masterpiece, minus Huston, lifted without adequate proper representation.

But these were minor defects in a great picture, a picture which Griffith alone could have made. Una Merkel made a charming Ann Rutledge. The supporting cast, including a number of the late James Bradbury, Jr., in a typical Bradbury role, was uniformly good. Kay Hammond, as Mrs. Lincoln, made Todd's shrewish temper and jealousy and love could have made Lincoln life easy, sure and serene. Ian Keith, as the Southern Stephen A. Douglas, gave an unusually realistic portrayal. The work of Frank Campeau, Otto Hoffman, Hobart Bosworth, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury, Jr., was all good.

Perhaps a word may be added about the photography. Exceptions were made in the use of a projection of the actors on a screen. The effect of the composite photography was, in parts, and the people of Gettysburg provide some of them, a great theatrical thrill.

The Journal of Commerce
Aug 26 1930

D. W. Griffith's 'Lincoln' Masterpiece of Screen

By JULIUS COHEN

If the talking motion pictures never present a greater masterpiece than D. W. Griffith's "Lincoln," which opened at the Central Theatre last night, they will still have accomplished their purpose in the scheme of things. For sheer beauty, simplicity and divine inspiration, "Lincoln" will live longer than its creators. A more poignant and soul-gladdening picture has never been and perhaps will never be seen. From Lincoln's cradle days in the log cabin, to that fatal day in the theatre when he was shot by a mad actor seeking immortality, the production moves with a speed which no other director has hitherto been able to impart to the silent or talking screen.

Walter Huston, playing the role of Honest Abe, gives to that famous person all the warmth, charm and other typical Lincoln qualities which we have learned were possessed by our great Emancipator. His slow, almost deliberate walk, his drolling speech, his very features, were uncannily brought back to life by Mr. Huston.

He was every inch the Lincoln of our text books and our visions.

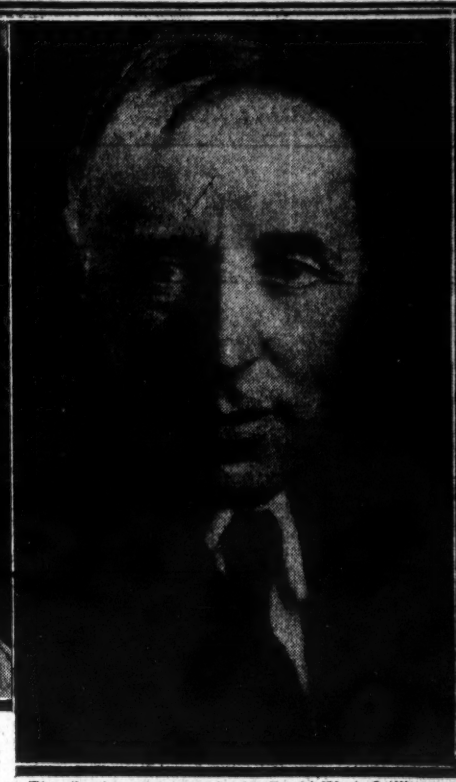
Griffith has transcribed more than just a biography of a very human man. He has given us drama that, after all, is the kind of entertainment sought for by sober-minded individuals. The master director has avoided picturing historical scenes. The Gettysburg address and Lee's surrender were purposely omitted, as Griffith did not believe in presenting the life of "President Lincoln," but gave to us the story of a man called Lincoln. It is because of this very wise treatment that "Lincoln" will be the most talked of and the most seen motion picture ever made. It is a tribute to our Civil War President.

Walter Huston must be proud. Griffith should be proud. Lincoln will be proud, and so will the millions of Americans who will see this greatest of all pictures endeavors.

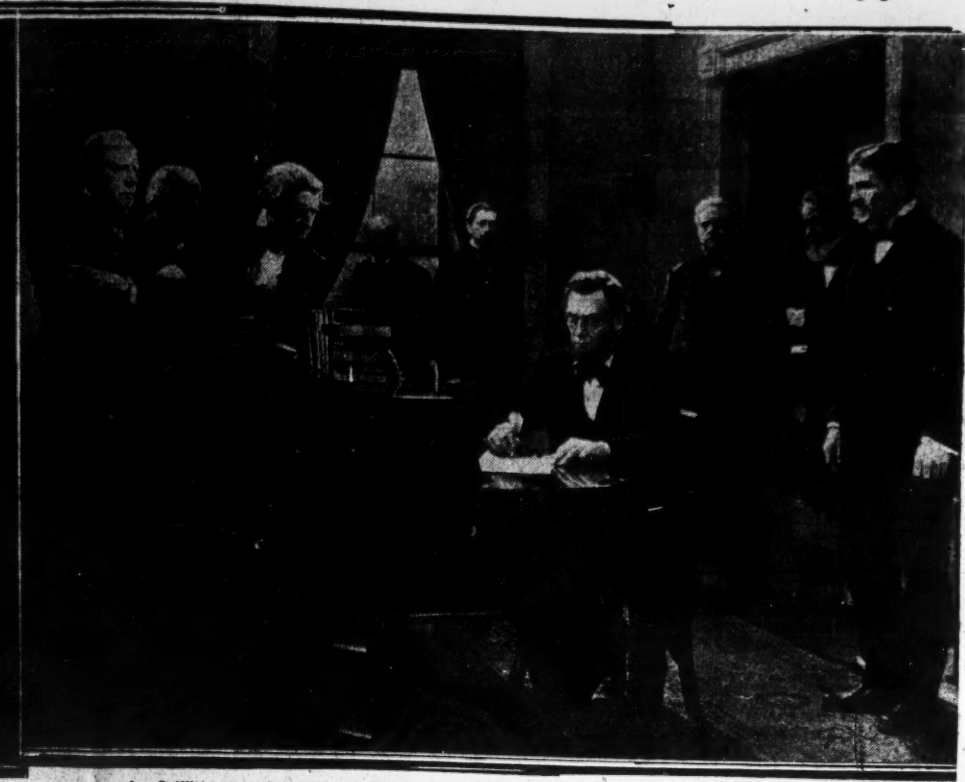
We earnestly advise Mr. Griffith to retire and rest on his laurels. He cannot surpass "Lincoln," nor can any other director.

'Abraham Lincoln' Deeply Moving Despite Spots of Overdone Effect

Walter Huston as the young Lincoln and Una Merkel as his early sweetheart, Ann Rutledge, lend the romantic note to David Wark Griffith's "Abraham Lincoln," written for the screen by Stephen Vincent Benet.



The director who came back—David Wark Griffith found in the Benet script one fitted to his particular talents.



As Griffith reconstructed and Huston played the scene of the signing of the emancipation proclamation. Lincoln is surrounded by his Cabinet. Players whose names are of considerable prominence do bits.

TRUE Depiction
Called Masterpiece

by **Al Sherman**

"ABRAHAM LINCOLN," David Wark Griffith's latest and by far most important directorial effort, opened at the Central Theater the other evening and was revealed as a series of brilliant episodic vignettes.

There are times in the picture when the hand of the master who is Griffith makes itself so evident as to arouse the enthusiastic applause of a deeply appreciative audience. And there are other times when the obvious striving for effect becomes just so much hokum and the master is revealed as an Eddie Guest, making palpable use of every outworn cliche in an attempt to wring out every possible human emotion from the individual spectator. But so often does the master remain an artist and so reverently has he approached his subject that the film becomes a masterpiece that merits a visit from every motion picture fan in the country.

▼

GRIFFITH has not attempted any cheap striving for effect in "Abraham Lincoln." The occasional too-theatrical touches are employed to heighten the dramatic qualities of a play about a man whose very life was the essence of drama, but, paradoxically, poor dramatic material.

So many legends and fables have sprung up about the man who was Lincoln that Griffith faced an enormous task in weeding out the half-truths and myths that have given the Great Emancipator god-like proportions. Is it any wonder that, in bringing to the screen a Lincoln of majesty, withal human, Griffith occasionally found himself beyond his dramatic depth?

Do not mistake me. There is no director in Hollywood today who would have approached this famous historical figure with half the appreciation and even one-third of the art that Griffith contributed to his portrait of Lincoln. As a picture, it will rank supreme for many years and will find its way into public favor in that not-so-far-off day when talking pictures will be an antiquated device, a source of innocent hilarity and amusement with the younger generation to come.

▼

I BELIEVE that David Wark Griffith is aware, when he states in his program note that "the problem of Abraham Lincoln was approached with sincere reverence, striving to present the little man of humble ancestry who was the soul of the figure tradition has made him."

That is all one has. Griffith has shown Lincoln the man and, in spite of some overdone touches, he has succeeded admirably. The man who, in his early years, was a failure in everything he undertook, who was the butt of his associates, who was the jest of the village loafers, who was the lover who was jilted by his sweetheart, who was the husband who was the cause of his wife's nervous breakdown, who was the politician who was defeated for every office he sought except the presidency, who was the President who was the man who freed the slaves, who was the President who was the man who was assassinated, who was the man who was Lincoln.

▼

GRIFFITH has created both, as he has director who can be indicated, the sense of the pathetic, the sense of the pathetic, the sense of the pathetic

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My News Aug. 27 1930

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERB

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

(Reprinted from yesterday's late editions)
By IRENE THIRER.

"Abraham Lincoln," a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln	Walter Huston
Ann Rutledge	Una Merkel
Mary Todd Lincoln	Kay Hammond
Gen. U. S. Grant	E. Alyn Warren
Gen. Robert E. Lee	Hobart Bosworth
John Wilkes Booth	Ian Keith
Gen. Lee's Aid	Henry B. Walthall

and

Lucille LaVerne	Helen Ware
Helen Freeman	Jason Robards
W. L. Thorne	Russell Simpson
Frank Campeau	Gordon Thorpe
Otto Hoffman	Oscar Apfel
Charles Crockett	Fred Warren
Cameron Prudhomme	Edgar Deering

James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

The premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile and tender Ann Rutledge. They evinced delight at Kay Hammond's shrewish Mary Todd. They gave full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthal's confederate colonel role touched them. And Ian Keith's interpretation of the half-crazed actor, John Wilkes Booth, infuriated and nauseated them—which was the right reaction.

Walter Huston as the martyred president, and Gordon Thorpe as Tad Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

David Wark Griffith has given his public a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in sweeter, finer style. Instead of presenting many great battle scenes (those shown are thrilling indeed) the director focuses his story (continuity by Gerrit Lloyd) on Lincoln. Stephen Vincent Benet's dialogue is deep with feeling and poetically inspiring.

He says in a program foreword: "If, having seen the picture, you can better understand the workings of Lincoln's heart and soul as well as his sincerity of purpose, then we have created more than a biography; we have given you drama—entertainment—as well."

You certainly have succeeded in your mission, Mr. Griffith!

In impressively simple fashion, the career of the great President is traced. We become acquainted with him—a normal, lanky, intelligent young man—who splits rails by day, and studies law at night. Sometimes he dap, too, with the assistance of his beloved Ann Rutledge, who reads aloud to him as he wields his ax.

The great sorrow of Lincoln's life comes soon—when Ann dies and leaves him to go on without her. It is difficult at first. But, there are many things—the life or destruction of a nation—which need his attention. And so we find him campaigning against Stephen Douglas for the senate. And his capable wife Mary lends a hand to his success.

Out of the Douglas campaign comes his nomination for President. And so, the Lincolns move bag and baggage into the White House, where Old Abe serves a sincere term, and inspires his army to win a way for freedom. He is re-elected and about to give his country another four years when the fatal night comes.

And here Mr. Griffith wisely closes his picture, first showing his camera on an enchanting sketch of Lincoln on the little log cabin in which Lincoln was born in 1809, and finally, on the statue of Abraham Lincoln at Washington.

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. John W. Considine, Jr., story and production advisor. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 93 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelieveable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupenduous a theme has been shaped for the screen. The reactions before, during and after the war blend in a finale that teaches only steadfast nobleness of purpose for the good of the nation.

Robbed of none of its vigor or gunshot, this Griffith masterpiece yet contains not a physical gesture, not a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium whereby both sides are always winning—and both win.

The Yanks' parade past the brownstone fronts is edited as quickly into the Dixie boys' flag waving, as conferences of the President and his cabinet are turned to the thrills of galloping cavalry, or the tirades of the lovable Mary Todd Lincoln with the White House servants.

A brief prolog, recreating the times with camera peeping through dark, [illegible] forests, bare flats and crude cities, brings the opening to the little log cabin and the birth of Abe. Romance of Lincoln and Ann Rutledge is slightly unconvincing in parts. The Market at times seems too light to attract a man of the woodcutter's depth. She as quickly [illegible] up for a childishness of [illegible] at the death scene, which is one of the impressive scenes. Lincoln then gives vent to full emotion for the first and last time, falling upon her grave in a blinding storm.

From the first fight in the country store and the passing of Ann, Huston then begins to make the personality of Lincoln heighten in importance of stature. The maximum of [illegible] in the entire performance is unquestionable during the [illegible] and succeeding months in the Congressional.

The scenes at Springfield where he posts the identity from Todd [illegible] Chicago, Illinois's [illegible] of being interested, the Hays and then the future [illegible] at the two marriage ceremonies, all have a [illegible] [illegible] which is accentuated to its very great [illegible].

The assassination of Lincoln is [illegible] performance. A [illegible] in theatre audiences is [illegible] [illegible] the [illegible] of the [illegible] [illegible] the [illegible] [illegible] [illegible]

Bits
Aug. 27, 1930

"ABRAHAM LINCOLN"

David W Griffith, at the Central Theatre, essays what is virtually a comeback, for his recent production has been far from suggesting the man who electrified the business and wrote cinematic history in "The Birth of a Nation." It is highly probable that he has achieved his aim, for the production possesses all of the earmarks of a popular production, though it is not possible to judge the public reaction by the unconsidered applause of a first-night crowd.

However, it is probable that succeeding audiences will find the Griffith Lincoln an acceptable and dramatic offering, for the producer returns to his grand manner and achieves some extraordinarily spectacular effects. Moreover, he has been singularly adroit in blending the spectacular scenes into the more simple narrative of Lincoln himself without dwarfing the story as most always is the case. In a word Griffith has shaken out his entire bag of tricks and put them to good use again.

That they are tricks, artifices of the theatre rather than the achievement of natural drama, does not enter the question. He is spectacular, pictorial, painting huge backgrouhds for a series of intimate tableau and we cannot recall any more capable handling of massed humanity than when we see company after company of federal troops swing down what probably is Pennsylvania Avenue in Washington, with the crowds on the sidewalk singing "John Brown" to be followed immediately by the strains of Dixie and the Confederates going forth to battle. It probably is no accident of chance that the Federals march apparently to the South, while the others head into the North. Not even in the much-praised work of the European directors has a mob been better handled and the effect is electrifying.

Later, he resorts to stressed use of his always most valuable device the flash back, here used to best advantage in Sheridan's ride to Winchester. Not since the talker pictures has this device been put to such ample use. But, once the foundation is laid, the entire picture is largely flashback, scenes in the Whitehouse alternating with the field of battle. It is all a little unreal, artificial to the regular reviewers, but it still seems strongly to appeal to the crowd.

[illegible]

Brooklyn Times Aug 27 1930

The Current Cinema

Walter Huston Stars as Abraham Lincoln In New Griffith Epic

"ABRAHAM LINCOLN." D. W. Griffith all-talking picture. Story by Mr. Griffith and Stephen Vincent Benet. Directed by Mr. Griffith. Dialog by the co-authors and J. Gerritt Lloyd. Sets designed by William Cameron Menzies, executed by Park French. Karl Struss at the camera. Music by Hugo Reisenfeld. A United Artists' picture, presented by Joseph M. Schenck at the Central Theatre, Manhattan, with a cast including the following:

Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Mid-Wife	Lucille L. Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Stephen A. Douglas	F. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Mr. Griffith's "Lincoln" measures up in every way to "the D. W. Griffith standard," and should be classified among his best pictures.

From the birth of Lincoln, to his assassination, the story has been presented in the form of episodes, to which Mr. Griffith has added his singular treatment, at moments building suspense or adding thrills here and there to make screen entertainment, with "talk" added, in such a manner as to engage young people as well as their elders.

By and large, this is a human document, based on incidents and anecdotes, some better known than others, in the life of the Civil War president. Mr. Huston, who makes his Lincoln just the human fellow the director wishes to accentuate, scores mightily in the chief role. Such rare touches as the scene at the grave of Ann Rutledge, young Abe's fight with a burly aggressor, the arrival at President Lincoln at the White House, Lincoln's receipt of despatches from the front and the drawing of a shawl about him in the box in Ford's Theatre when the assassin is approaching—these certify to Mr. Griffith's presence on the set while the picture was being whipped into shape.

Episodic the work assuredly is, but skillful handling of the continuity blends the parts together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. Bosworth's "Gen. Lee" compels admiration.

Symbolic matter has been interpolated to intensify certain episodes. Camera work of a high order is noted at every turn.

Mr. Griffith worked with a hand-picked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably. Miss Hammond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good account of himself as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is as assured as the continued movement of the tides.

Brooklyn Citizen
Aug 26 1930

REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by eD. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

D. W. Griffith has finally succumbed to the "talkies.' ' His latest screen production, "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, before an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" let it be said at the outset, is one of the finest and most moving dramas that has yet reached the screen. It is not, in our judgment, another "Birth of a Nation," but then we doubt if Griffith or anyone else for that matter, will ever be able to equal that screen masterpiece.

Walter Huston, former stage star and more recently one of the most distinguished actors appearing in pictures, is admirably suited for the role of the martyred President. Not quite six feet tall, but lanky and with what seemed to be the Lincoln traits and characteristics, Huston's playing of the part is superb. In choosing Huston for the role, Griffith hit upon a happy idea. Huston's work could not have been improved upon.

The picture "Abraham Lincoln' 'is made up of short sketches in the life of the Great Liberator. In filming the life history of "Honest Abe" Griffith had an easy task, since few Americans have had as colorful career. The most important episodes are told in a clear and convincing manner, particularly the scene showing assassination of Lincoln in Ford's Theatre in Washington.

The battle scenes are somewhat reminiscent of the fighting in "The Birth of a Nation," being so realistic as to bring last night's audience, literally speaking to its feet. Sherman's famous ride, too, is especially well done, the masterful hand of Griffith being much in evidence in that particular scene.

Griffith has surrounded Huston with a large and able cast, prominent among whom are Una Merkel as Ann Rutledge, the beloved sweetheart of Lincoln; Kay Hammond as Mary Todd, the Mrs. with and Ian Keith as the mad assassin, John Wilkes Booth. Henry B. Walthall, whose remarkable performance as the little colonel in "The Birth of a Nation" stamped him as one of the greatest actors of his day, has a small part.

On the whole, Griffith's "Abraham Lincoln" is commendable. A visit to the Central Theatre will convince you that Griffith remains the master of his art. W. P.

Daily Review
Motion Pictures
Today. Aug 27 1930

THE BROADWAY SHOP WINDOW

ABRAHAM LINCOLN

In contemplative retrospection Abraham Lincoln, the newest saga of the talking screen provides much food for thought. D. W. Griffith in his many years of directorial service to the motion picture has never provided a more worth while effort to the screen in this his first experiment with the audibles.

Abraham Lincoln is another example of the vastly superior capabilities of talking pictures over the stage in the matter of dramatic expression. The film contains all that the stage at its best can offer in its scenes of intimacy and simplicity. Further more in such over powering panoramas of movement as Sheridan's ride, which even Griffith has never surpassed in spectacular effect, soldiers marching off to war to the stirring strains of Dixie.

Mr. Griffith has also outdone his younger colleagues in the handling of the microphone. The dialogue and sound effect are all handled with a high degree of efficiency and the result is of a naturalness far exceeding the ordinary. Especially is this so in the debate with Douglas. Here the voice of the speaker comes through exquisitely simulating that of an orator. There is just that quality of a slightly strained and throaty tone that is characteristic of the political spell binder. It is not a question of volume, it is more of pitch and perspective.

This is photography of a degree of loveliness reminiscent of the Griffith of Way Down East, and there are bits and touches that could be the product of only the most modern technique.

The cast has been chosen with discernment and handled with rare skill. Walter Huston is sincere and believable as the Emancipator, being apparently equally at home at all ages and moments of Lincoln, for this picture takes him from the cradle to the grave. Una Merkel is charming as the Ann Rutledge of untimely death. The balance of the rather large cast is excellent, with especially fine portraits of Lee, Grant, Scott and others of that epoch.

None of the recent pictures of D. W. Griffith have been without distinction. It began to look as if indeed the parade had passed him by. Abraham Lincoln is his answer. With it he shows that he still has much to teach in picture making.

From every point of view technically, dramatically and artistically there is much to justify the plaudits on the program. The most important motion picture in Mexico today.

F. H.

Aug 27. 1930

THE THEATRE

Griffith's "Lincoln"

United Artists presents D. W. Griffith's *Abraham Lincoln*, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Menzies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's *Abraham Lincoln* offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate and the scene in the theatre where the great President is shot.

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sincere purpose which motivated the Civil War President. Again and again—but not too often—in the heat of conflict, he repeats the words: "The union must be preserved." The illusion is perfect.

Mr. Huston's make-up is typical of the detailed perfection achieved with all the actors. We see *Lincoln* as a young man, courting the lovely *Ann Rutledge*, played simply by Una Merkel; as a middle-aged man debating with *Douglas* and returning humbly to a home presided over by *Mary Todd Lincoln*, played by Kay Hammond; and as the worried President, full bearded and weighed down by colossal responsibility and almost uncontrollable feelings of human sympathy. The changes wrought by time and experience in the face of *Lincoln* are admirably achieved; the changes in his character are as beautifully portrayed by Mr. Huston's acting.

Other characters that come to us at periodic intervals like illustrations from a history book are Fred Warren's *General Grant* smoking cigar after cigar and indulging freely in whiskey; Hobart Bosworth's *Lee*; Frank Campeau's *Phil Sheridan*; Oscar Apfel's *Stanton*; James Bradbury's *General Scott*; D. Alyn Warren's *Douglas*, and Ian Keith's *John Wilkes Booth*. The veteran Henry B. Walthall, of *Birth of a Nation* fame, also appears for a moment as one of *General Lee's* colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sung by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most poignant scenes in the picture presents *Lincoln* following the course of the war with *Stanton*. News is brought that the northern forces have been severely routed. It seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where *Sheridan* is having his midday meal. Suddenly the *General* hurries outside to ask an old farmer if he can hear the sound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famous ride begins. Arriving behind the lines, the soldiers in retreat are cheered by the presence of "the fighting Irishman" and are ordered to return to the conflict. A few hours later a telegram is brought to the President and his War Secretary reporting a triumphant victory.

The concluding episode in the picture is beautifully handled. A large audience is assembled in Ford's Theatre. The curtain goes up and the play begins. Then suddenly the President and his wife enter their box, overlooking the stage. The performance halts and a cheer goes up, bringing a speech from Mr. Lincoln. He explains that the bloodshed is soon to be over. The show goes on, but while the audience is enthralled by the acting, a figure creeps stealthily around the balcony to the President's box. A shot rings out, Booth jumps to the stage and, flinging his hand in the direction of Lincoln's box, he shouts: "Sic semper tyrannis!" and disappears leaving the house in pandemonium.

—R. H.

The Jewish Forward Aug 27 1930

אין סענטראל טעאטער

יונא מערקעל און וואלטער יוסטאן, אין א סצענע פון דער טאקי „לינקאלן" וואס ווערט איצט געוויזען אין דעם סענטראל טעאטער אויף בראדוויי.

ד. וו. גריפיט, דער פּראָדיוסער פון דער נייער קונסט-טאָקי „אייברעהעם לינקאָלן".

ווער ער איז און זיין קאריערע אלס א מאוויי־רעזישיסאר.

צו דער ערפינונג פון דער טאקי „אייברעהעם לינקאלן" איז קיין ניו יארק געקומען דער רעזישיסאר און פּראָ־דיוסער איהרער, ד. וו. גריפיט. עס איז דערזעלבער מאוויי־רעזישיסאר, וועלכער האט אויפגעפירט אזעלכע מאוויס ווי „בוירט אין ע נעישאן", „אינטאלע־רענס", „בראקען בלאסאמס", און צעהנדלינג אנדערע פילמס. זיינע בילד דער צייכענען זיך אויס מיט א גרויסען פארנעם, מיט א ברייטקייט, וואס מאכט טן איינדרוק און פארבלייבט אין זכרון.

אין „אייברעהעם לינקאלן", צום בייספּיל, האבען ניט ווייניגער ווי 150 שחקי־ארען. קלענערע און גרעסערע ראָ־לען. פאר דער טאקי האט מען געבויט גאַ־נצע־ווערטע „סעטס", שרעד רעקאָ־רדעס. אויף צו שרייבען דעם רעזולט פאר דער אויפפירונג האט גריפיס אל־גאמיטע אייגנס פון די אנשטרענגונגען סטרייקאנדע מאשינען, סטיפען ווינסאנס בעגעס, דער ווייזער פון דעם פוליצער פרייז פאר מוזיק, דעם יאהר.

וואס פאר אן איינדרוק די טאקי מאכט, מען דער יעניגער זאגט פון דער קרעטיק וואס קריעיטיוו אויס־ווענדונגען פון נעזאמטע אן, קאמען דע דאקומענטס.

דער שייכער פון די שטרעמונגען פון אויפלעזונג די מען זיך מיט דער אמעריקאנער, מען, קיין בי־מיטל, אז די אנדערע, אז די אנדערע, מיט דער אויפפירונג פון דער אמעריקאנער אינדוסטריע, אז דער אמעריקאנער אינדוסטריע, אז דער אמעריקאנער אינדוסטריע, אז

N.P. News

Aug 20 1930

Abraham Lincoln

(United Artists)

A Real Document

(Reviewed by Charles F. Hynes)

D. W. GRIFFITH has made a real picture out of the life of Abe Lincoln. He gauged it on the basis of the anecdotes and the human interest of "Lincoln, the Man." A great story it is, ably acted by Walter Huston, who chalks up a personal triumph.

Una Merkel, new screen player, deserves worlds of credit for her fine work in this picture. Her role of Ann Rutledge is a classic. She rates plenty of praise and the part should make her as a player of the Lillian Gish type.

But to get back to Huston. He gives the role all the Lincoln resolution, all of the humor of the part. He is a human Lincoln, who will appeal to all classes. There are many of the old Lincoln anecdotes and a number of thrilling incidents.

The story details the career of Lincoln from his birth to Civil War days. All of the pathos and humor are brought in with a typical Griffith touch, and the result is a picture of pathos and sweep, which gives it a highly favorable comparison with other Griffith pictures.

This one's success depends upon its presentation. With class audiences, it should be 100 per cent. It's a $2 picture and, presented that way, it will prove a big hit.

With regular picture-goers the appeal is doubtful, for they probably will be mislead by the title and theme. However, once in they should be big boosters for the picture, for few red-blooded Americans can resist its appeal.

The picture is episodic, but it carries along the story of the rail splitter who became president when the country was going through its worst crisis. A feminine slant is injected by the playing up of Mary Todd as an ambitious woman who helped Lincoln in his march to the presidency.

There is strong appeal to the south in the characterization of the war time president whose conciliatory attitude toward the "rebels" presaged a satisfactory settlement of the slavery issue. His insistence that Gen. Robert E. Lee and Jefferson Davis should escape execution undoubtedly will find a welcoming echo in the South. So, too, the fine portrayal of Lee by Hubert Busworth should meet with strong southern response.

A fine perception of symbolic incidentals, which help carry along the action and a real Griffith finish, which will bring tears to even the most hardboiled film-goers, give this a great send-off. Because of this, it should build in its various runs throughout the country. Accordingly, exhibitors should give utmost thought and attention to the film's opening. Dispel the thought that it is an educational or a straight biography and sell it on the basis of entertainment. Some of the direction touches injected by Griffith are breath-taking.

A musical score will come out a few days. Produced by Joseph M. Schenck. Distributed by United Artists. D. W. Griffith, director. Time, 1 hr., 37 mins. Time of Lincoln's life from birth to death. Time of Griffith's story, 1 hr., 37 mins.

THE CAST

Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hubert Busworth
Colonel Marshall	Henry B. Walthall

Film Daily

Aug 20 1930

Walter Huston in

"Abraham Lincoln"

United Artists. Time, 1 hr., 37 mins.

DISTINGUISHED AND HUMAN NARRATIVE OF A GREAT PRESIDENT AND THE CIVIL WAR DAYS. ENTERTAINMENT PLUS HISTORY. A GRIFFITH ACHIEVEMENT.

An intimate picture of the Great Emancipator, episodically covering outstanding incidents in his career, is provided in this Griffith masterpiece. Lincoln is treated as a human being rather than a god and yet his greatness is not dimmed. Walter Huston, in the name role, contributes a performance which may be listed as one of the 10 best of the year or any other year. His Lincoln shows books and sounds on theatre. Una Merkel as Ann Rutledge, his sweetheart who dies early in the narrative, is captivating and sweet. The rest of the players are excellent, without exception, particularly Helen Freeman, who plays Mary Todd Lincoln. The story traces Lincoln's life from birth to death.

[illegible]

My Sun Times Aug 31 1930

"Abraham Lincoln."

WALTER HUSTON also contributes an impressive performance as Abraham Lincoln in Mr. Griffith's episodical audible film study of the martyred President. This is Mr. Griffith's first film venture with dialogue, and he is to be congratulated on the major part of his work. The script of this production is attributed to Stephen Vincent Benet and Gerrit Lloyd, and they have accomplished their task in a praiseworthy fashion. The words that fall from Lincoln's lips are always effective and are especially well spoken by Mr. Huston.

Mr. Griffith's direction sometimes reflects his work of past days, but in most instances it is well fitted to this feature, a turning of the pages, sometimes rather fast, of the life of the railsplitter. It shows his human side, his fine mind, his woe and chagrin when Ann Rutledge passes away, his dogged determination during the Civil War, his physical and moral courage at all times, his sense of humor and his tolerance. And in portraying this man among men Mr. Huston does so with the anticipated earnestness and sincerity.

Mr. Griffith now and again emphasizes incidents that might better have been left to the imagination. Lincoln's romance with Ann Rutledge is charming in the first scenes, but subsequent ones are among the unnecessary stretches in this film, which is more than tinged with melodramatic ideas in depicting the lawyer's grief over Ann Rutledge's death.

It is, however, a most difficult task to put such a biography into film form with the degree of originality with which it emerges from Mr. Griffith's studio, for one may be correct in surmising that this old master of the silent screen wanted every flash in this production to be different from anything that had been seen before on either the stage or the screen.

In his scenes there is most of the time a nice sense of restraint, and it is a pity that in dealing with Mrs. Lincoln he did not spare her some of her sharp remarks.

During the war stretches Mr. Griffith's direction is splendid. He makes the most of the War Office telegraphers and the eagerness of messengers not only to learn the news but to be able to carry a message to the Secretary of War on the chance of seeing the President.

Among the many well conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair and Chase are among those in the room. Blair says to the President:

"Mr. President, the people demand a victory. We've got to take Richmond."

Chase declares:

"The country is discouraged; we must do something, Mr. President."

Lincoln is calm. He says:

"It reminds me of a man building a boat to cross a river. * * *"

This does not please the gathering, but Lincoln continues in the same tone:

"Well, he got impatient and started swimming."

Here one of the Cabinet Ministers asks:

"Well, sir, what happened?"

Lincoln answers:

"He drowned. And we mustn't drown this country."

There is the incident of the young soldier who threw his rifle away and was condemned to be shot. Lincoln says:

"Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline."

The guards are about to take the soldier away when Lincoln instructs them to bring the young man back. Lincoln says:

"I've got it! This is a leg case. * * * I've got shelves full of them—leg cases, bu[illegible] this one. You see, [illegible] mighty gives man a c[illegible] legs, when this man [illegible] he can't help his legs [illegible] with him, can he? * * man, I'm going to pard[illegible] back and do your duty."

The soldier says:

"I will, sir, I will."

The President declares:

"I am trusting you."

Mr. Griffith, through Steph[illegible] cent Benet, contributes qui[illegible] ber of other such flashes o[illegible] domitable President, but, a[illegible] Griffith has finished his story [illegible] glimpse of a little log cabin [illegible] ing into the great Lincoln Me[illegible] a strikingly imaginative fla[illegible] feels that there are so many [illegible] episodes of the days of the [illegible] pator that they might be [illegible] more sufficing detail by [illegible] part of his life, whether [illegible] romance of his younger [illegible] political and legal frays, [illegible] and his first days in [illegible] House and the Civil War [illegible] stead of trying to give hi[illegible] raphy in less than two h[illegible] screen.

* * *

My Sun. News
Aug 31 1930

[illegible] D. W. Griffith comes back into his own with "Abraham Lincoln." It is a truly inspiring and magnetic motion picture production, wherein the martyred President actually lives his life again as personified by that admirable actor, Walter Huston. Mr. Huston makes you believe Lincoln, and Mr. Griffith makes you proud of Old Abe and of himself, as director. His scenes are gloriously picturesque. His continuity (by Gerrit Lloyd) is forceful. Dialogue by Stephen Vincent Benet has poetic power. Una Merkel, Kay Hammond, Hobart Bosworth and Henry B. Walthall are among those who give sterling performances in addition to Mr. Huston's brilliant account of himself as Lincoln.

My Sun World
Aug 31 1930

~~Editorial~~

Mr. Griffith and Abraham Lincoln

MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith revels in our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual loveliness in which he mounts his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography of the Martyr has been discussed critically on and throughout this week, and it is a pleasure to see that in the main arms have been opened and hands have been stretched. Mr. Walter Huston, as the Emancipator, has been acclaimed and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly hardy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in role.

I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. The act as it goes from the beginning to the conclusion of the story do not leave the association which was Lincoln's youth, and I thought, just a trace of Broadway shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

Now, if it is considered that Mr. Huston was faced with the task of entering into a face two hours period as much as was possible of the entire career of the man, but reasonable hope, that spirited the result is entirely successful. A few minutes ago he was imparting to us a quality which he blended with the effect into the English mind and manner.

That they have transmuted passages of the Lincoln life and drawn them upon our of historical research is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As for example, the scene in which the President, on the night of his assassination, rises upon the stage of the Ford Theatre and reveals to the audience an excerpt from his inaugural address. This was the practice of an actor, one of choice that combined with the fortune of an immortal association in the Magnificent Drama, and both working to the advantage and publicity of a dramatic venture.

It is interesting to observe the importance of some little [illegible] which contribute to the rise to which we [illegible]

Morning World
Sep 1 1930

MR. GRIFFITH AGAIN

With Abraham Lincoln, Mr. David Wark Griffith makes his first important contribution to the talking picture, and it will be interesting to see what effect this will have on the business. When he produced The Birth of a Nation, some fifteen years ago, he revolutionized the old silent pictures. Up to then they had been floundering about, experimenting one year with heavy morality spectacles, the next year with dull slapstick comedies, and that they had anything but the vaguest idea of what they were doing is most doubtful. But when The Birth of a Nation came along it was apparent that the moving picture had found a form of its own; this was the presentation of "epic" stories, things that had to be depicted on an vast a scale and with so large a cast of actors that they could not be handled on the ordinary stage at all. And [illegible] [illegible] [illegible]

San Telegraph Aug 31

NY Review Aug 30 1930

by **Al Sherman**

"ABRAHAM LINCOLN."
United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Cast: Hobart Bosworth, Kay Hammond, Walter Huston, Una Merkel, Lucille La Verne, Lan Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. (At the Central)

Opinion: This is David Wark Griffith at his best—which means that it's box-office potentialities are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North is problematical—but it will bring the shekels into your cashier's window.

Story: This is the history of Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Park. It carries Lincoln through his beautiful love scenes with Ann Rutledge on to his marriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Direction: Griffith has made a directorial comeback in this picture. He is again the master megaphone wielder—aided and abetted by Cameraman Karl Stuss. The director has handled this picture with tact and true appreciation of his subject plus an understanding of the theater that makes "Lincoln" certain box office.

Acting: The laurel wreath goes to Walter Huston as the Abraham Lincoln of the picture. He has handled his role sympathetically and well. Una Merkel as Ann Rutledge gives a flutteringly-Gishlike performance that was interesting, while Kay Hammond as Mary Todd deserves due credit for a fine bit of acting. The others in the cast are startingly faithful to the roles they portray.

Dialog: Beautifully poetic and lyrical in its qualities at times—and interesting throughout, even at those moments when the play reaches the depths of dramatic bokum.

Exploitation: Tie up with your local bookstore and nearest library for book displays on any particular Life of Lincoln. Hold children's matinees for school kids and try to get the Board of Education to endorse or sponsor the film. The local clergy should see it at a special performance and get them to lend their endorsement to the picture. They will, I am certain, handle your exploitation in a dignified manner and avoid circus tactics on this picture. If you can get your local paper to run a novelized version of "Abraham Lincoln" it might be a big lick.

Griffith Regains Film Leadership With His Admirable "Abraham Lincoln"

The "Old Master" Is Himself Again in This Finely Conceived, Subtly Directed and Beautifully Acted Screen Presentation of Highlights in the Career of the Immortal Emancipator, and Walter Huston Gives the Truest and Most Touching Characterization of Father Abe Ever Given on Stage or Screen—Una Merkel, Kay Hammond, Hobart Bosworth, Fred Warren and Frank Campeau Give Fine Performances

THE CAST

Abraham Linsoln	Walter Huston
Ann Rutledge	Una Merkel
General Lee	Hobart Bosworth
Mary Todd	Kay Hammond
General Grant	Fred Warren
Stephen Douglas	E. Alyn Warren
John Wilkes Booth	Ian Keith
General Sheridan	Frank Campeau
Colonel Marshall	Henry B. Walthall
Secretary Stanton	Oscar Apfel
Tad Lincoln	Gordon Thorpe
Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Offut	Otto Hoffman
Nancy Lincoln	Helen Freeman
Armstrong	Edgar Deering
Lincoln's Boss	Russell Simpson
Sheriff	Charles Crockett
Herndon	Jason Robards
Mrs. Edwards	Helen Ware
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle

Story by	John W. Considine
Adapted by	Stephen Vincent Benett
Directed by	D. W. Griffith
Presented by	Joseph M. Schenck
Released by	United Artists

There is one name which will live as long as there is motion picture history, that of D. W. Griffith.

Over fifteen years ago cinema audiences were struck dumb, so to speak, by "The Birth of a Nation." Since that day "The Birth of a Nation" has been considered by many to be the finest picture of all time, and undoubtedly there is sound reason. Mr. Griffith gave us "The Birth of a Nation" and we have paid homage to him ever since. Followed then a procession of masterpieces for which Mr. Griffith was responsible. He was the master, the super-director, the miracle man of the screen.

Time lapses and suddenly we are transplanted into the age of the talking cinema—Griffith remains silent—is almost forgotten; but all at once we are informed that he is hard at work on his first audible endeavor—he is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of years ripened, intensified and, if anything, more potent technically and artistically. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Hearts of the World," "Orphans of the Storm" all in one—and more than that, he is a newer, broader and greater Griffith. "The Birth of a Nation" established Mr. Griffith as the "father of them all"; "Abraham Lincoln" re-establishes him. There are many other fine directors, with merits all their own, but there is not a D. W. Griffith among the entire lot.

Who better might have been selected to play "the great emancipator" than Walter Huston? We cannot say. Mr. Huston is the first representation of Lincoln that this reviewer has ever seen, so to us he has always been Lincoln the man, simple, sincere, romantic and human—not the cold, hard, stoney, stoical and unbending Lincoln that such consummate actors as Frank Mayo have typified on stage in the hands of Mr. Huston, "Old Abe" is one of the most lovable characters we have ever seen, and we are sure that this is as it should be.

And it will be long before we shall forget the fine portrayal of Una Merkel's tender, lovely and pathetic little Ann, an already little girl in form and spirit, a part with a lot of acting. Abraham Lincoln, as many scenes as from the world in which he lived, affectionately, is Mr. Huston's and Miss Merkel's Ann, as it should be, Miss Hammond, as Mary Todd, the wife of Abraham Lincoln, is the Mary Todd of history, the Mary Todd that we have read about, the Mary Todd that we have heard about.

The production is an epitome of years of research and study and work and hours. There is no detail, no item, no point, no place, no person, no thing, no word, no gesture, no action, no character, no thought, no idea, no sentiment, no sound, no silence, no light, no shadow, no color, no tone, no music, no song, no dance, no dance, no dance

Exibitors Herald World Chicago Ill.
Aug 30

ABRAHAM LINCOLN

A MASTERPIECE! Produced by David Wark Griffith for distribution by United Artists. Director, D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. With Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury, Sr.

DAVID WARK GRIFFITH has taken episodes from the life of the great martyred president and woven them into a story and picture which for sheer entertainment is one of the finest things this producer has ever done.

This is not alone the opinion of this reporter, for the audience at Monday night's premiere at the Central theatre burst into applause with unusual regularity, the spontaneity of their acclaim being a mark of appreciation for this notable screen attraction.

The picture primarily is not an historical document. It is only natural that history enters into it but first and last it is a showman's picture.

There is in the picture the humanness which has always been associated with Lincoln; there is romance—but not an over-abundance; there is the spectacular and at times the melodramatic. There are sufficient showmanship ingredients to make it entertainment for man, woman or child.

Outstanding is the Lincoln portrayal by Walter Huston. He makes you feel that the living Lincoln is before you. He takes you through the life of Lincoln from youth to the night of the assassination, and in portraying this physical change Huston is convincing. The role has been handled with superb skill.

Una Merkel, although appearing only in the early part of the picture, gave a creditable performance in the role of Ann Rutledge. In fact, the entire cast, shrewdly assembled by a man who knows his picture characterization, is to be complimented.

Forgetting for a moment the secondary characters, let us revert to the hero for whom the picture was dedicated. Lincoln was more than just a man—he was a nationwide symbol of understanding, courage, honesty and purpose. He was a man interested in the safety of his country, striving to unite the states in one cause; to create a bond of sympathy among them and to provide for their safety. After many hardships and struggles he achieved his purpose only to meet with death at the height of his success.

After viewing this picture one can appreciate just what Lincoln meant to the nation as a whole.

In the early sequences of the picture, Griffith uses some very fine storm scenes to symbolize the strife which is growing between the North and the South over the slave issue. In conclusion he pictures the dying storm, the little log cabin in which Lincoln was born, and as a final smash the gorgeous Lincoln Memorial in Washington.

The Civil War scenes are in pure Griffith style. Here we find the melodramatic to hold the audience. The rout of General Lee and his army is gripping and has every element of audience appeal.

Griffith in his first talking picture has not disappointed. On the contrary he has again displayed his keen knowledge of screen craftsmanship, whether it be in the silent or the talking picture.—*Jay M. Shreck, New York City.*

• • •

HERO OF THE WEEK

WALTER HUSTON, portrayer, "with superb skill," of the title character in D. W. Griffith's United Artists production, "Abraham Lincoln."

• PICTURES •

¶ The Old Master returned in triumph to Broadway last week. In other words, Mr. David Wark Griffith, creator of "The Birth of a Nation," presented his "Abraham Lincoln" a subject which restores the olden glory to the name of Griffith. After an interlude characterized with work of a more or less indifferent quality, Mr. Griffith in this new picture reasserts his right to be numbered among the finest creative geniuses of the screen.

In discussing "Abraham Lincoln" two names should be set up in bold type. They are

Joseph M. Schenck
David Wark Griffith

We list the name of Mr. Schenck first because that is where it logically belongs. Had not Mr. Schenck in a spirit of most commendable courage and vision elected to produce Griffith's "Abraham Lincoln" there would have been lost to the screen a distinguished work, and there would have been lost to Mr. Griffith the opportunity which he has put to very great advantage.

In a great many cases "Presented By" on the main title of a motion picture does not mean much. In this case, "Presented by Joseph M. Schenck" means a great deal because Mr. Schenck in authorizing Mr. Griffith to undertake this production struck out boldly against a prevailing prejudice. Confident of the man and the subject, Mr. Schenck consequently went ahead on "Abraham Lincoln" and the happy result is a thrilling, emotional, dramatic and a splendid entertainment.

Every bit of Mr. Griffith's artistic ability of action, composition, light, character delineation and heart interest is exemplified in "Abraham Lincoln." It is intelligently, cleverly and convincingly directed. The director's love and feeling for the story of Lincoln and the stirring events attending the public life of the Great American are evidenced in every foot of the film. That Mr. Griffith knows his subject there is no doubt. And knowing his subject as he does he was able to preserve historical fidelity as far as necessary for a motion picture and he was able also to so plot his picture as to make it engrossingly interesting and entertaining.

The story as done by Stephen Vincent Benet is a notable accomplishment. Facing a dishy job of almost discouraging proportions there has been accomplished in this production a distinguished result. Great acting, and much that is very nearly great, is contributed by Walter Huston, an extraordinarily fine addition to the gallery of dramatic Lincolns; Una Merkel, Kay Hammond, Hobart Bosworth, Ian Keith, Henry B. Walthall and others.

Mr. Griffith has very skillfully blended many elements of uncovering popular appeal into this historical play. It is first of all a great character study, an element of every great play. No effort has been made to tell the story of Lincoln's life; the picture is entertainment not history. As a purely fictional narrative stripped of the historical significance of the Great American, Griffith's picture would be completely justified.

Probably more effectively than it has been personally done, Mr. Griffith has blended the best of the silent picture with the screen's great new asset of the voice and sound accompaniment. There is in this production the very generous use of a head, a heart and an imagination.

Millions of the public and the whole motion picture industry will be grateful to Mr. Schenck and Mr. Griffith for this "Abraham Lincoln."

ROBERT J. GRIFFITH

"Abraham Lincoln"

(UNITED ARTISTS)
At the Central

D. W. Griffith, that past master of the silent screen, thru his magnificent handling of this production, becomes the present master of the talking screen. Simple, beautiful, sympathetic and appealing is what this intimate glimpse into the life of the Great Emancipator is. It is a masterpiece. Whether it is a money maker or not it is a picture that will not soon be forgotten—it will linger in the memory of those who have loved the silver screen with as much tenderness as has Griffith's *The Birth of a Nation*. It should be seen for its beautiful simplicity, for its magnificent touches of humanness, for its general appeal.

There are only a few touches of spectacle in this production. There is none of the stupendousness of *The Birth of a Nation*, but there is all the heart interest and tender romance that has been woven into other Griffith stories. It is a differet light thrown on the life of the martyred president. It has brought us more in touch with the intimate home life of the man, his early youth and his love for Ann Rutledge. It has shown us his tender sympathy for the frailties of others, his sense of humor that carried many dangerous situations over a yawning chasm of destruction with a laugh, and above all his loyalty to a cause, his party and his country, yet with a sympathetic understanding of those who had opposed their government and fought for what they had believed just. It is an amazing kaleidoscopic biography of one of the country's idolized leaders. It will have its appeal to the South as well as to the North. For Griffith has fought shy of sectionalism and has given it a genuine interest to all people. And how he handles his camera even with sound. Sweeping across vistas of gnarled trees as a severe storm rages, across the broad expanse of an ocean as the Negro slaves being brought to this country chant their weird spirituals, across battlefields and pitched army tents, on to the swift marching of soldiers as they start to defend either the North or the South, and then the wild ride of Sheridan to reassemble his disorganized forces giving just a bit of the chase for which Griffith is famous. But the real surprise of these scenes is the manner in which he has handled them with the accompanying of sound effects. Each wagon roar, each cannon's boom, seems to build its bit to the grand ensemble of the entire production. It is inspiring and thrilling and yet tear-compelling in its more tender moments.

One sequence that must stand out as a high light of the film is the death of Ann Rutledge. Then follows the scene where Lincoln, heart torn, bearing his grief without a tear, hears the wind and rain beating about her grave and comes out into the night, throwing his heavy cape over it as if to shield it from the merciless fury of the elements. Here is the value of photography, the touch of beauty as a big close shows directly in front of the camera—standing as a sentinel of devotion and vigil against a gray sky as the big caboose man breaks down upon the grave of his lost love and alone with his sorrow sings like an evergreen tree.

Of course, it is the portrayal of Richard Dix that has given the picture its reality. Huston is superb and his most remarkable secret of his makeup. His appearance here some of the physical resemblance of Lincoln. But Huston has proved himself a master at makeup in fact as it increases attraction, and in his portrayal he gives the screen one of its finest and most finished efforts. The Mickey with all of the shades, moods and changing expressions of Lincoln, has been personally cast in Lincoln, which has thrilling as and thrilling and disappointing short fade in perfect. One of the finest examples of the picture is the long sequence in which Robert Emmett is shot in front of Abe's cabin. The pain, the pain, the pain, the

CINEMA

The New Pictures

Abraham Lincoln (United Artists). This is not a drama about Lincoln nor a portrait of him but a biographical sketch made of rapid, isolated sequences from his life. The approach is conventional, almost school-bookishly historical. In the producers' effort, often successful, to make a recognizable human being from the cryptic figure of Lincolnian anecdote, the audience is never allowed to forget that this human being was also the Savior of the Union. It is not the approach an artist would take; in taking it Director David Wark (*Birth of a Nation*) Griffith was thinking first of the box-office. And since there is nothing in public life today remotely approaching the Lincoln legend, perhaps Director Griffith's judgment was as good from the patriotic as from the financial point of view. Moreover, perhaps the schoolbook Lincoln is essentially the great Lincoln.

First important picture made in six years by Director Griffith, its old-fashioned technique is surprising at first, until you begin to feel it appropriate to the subject in hand. Often the transition from one crisis in Lincoln's career to another is so abrupt as to seem superficial. In part this is because of the limitations which program-time impose on the film's structure (it lasts only 100 minutes). The dialog by Poet Stephen Vincent Benet is less a factor in the picture's success than the masterly acting of Walter Huston in the title rôle. Sometimes in appearance he is a double for the familiar pictures of Lincoln*; sometimes, particularly in the earlier scenes as the backwoods lawyer without the beard and the weary dignity that characterized the President, one could not tell who he was meant to be if subordinate persons did not constantly (almost too often) call him Abe. At all times however, his acting proves that he has thought out the part and made every gesture and intonation consistent with his conception of it. Ian Keith, as the half-mad, half-drunk actor-assassin John Wilkes Booth, is as macabre and satanic as a character by Edgar Allan Poe. General Grant (E. Alyn Warren) is good too. Disappointments are the too-pious Robert E. Lee and too-coy Una Merkel as Ann Rutledge.

Good shots: Lincoln dancing with his future wife at a party where Stephen Arnold Douglas is the leading man. Lincoln called home to supper by his children just as he is receiving the presidential nomination in his Springfield law-office; Lincoln telling his cabinet he is going to take Fort Sumter; Lincoln walking in the White House halls in his stocking feet because he has insomnia; a long line of telegraphers getting dispatches from the fighting line; General Philip Henry Sheridan and his staff in their wild gallop to reorganize their broken army cutting, in a flash of steel and a streamer of dust, across the corner of a cornfield; the assassination.

* * *

"I never made a picture because I was interested in History. I wanted to do something more important than I have done in the past. Lincoln is a great man. I thought he would make a fascinating

DAVID WARK GRIFFITH

"I never made a picture because I was interested in History."

subject." So last week said David Wark Griffith, who nevertheless has often taken a not purely cinematic interest in history. Son of Civil War Brig.-General Jacob Wark Griffith (known in La Grange, Ky. as "Roarin' Jake"), he made his greatest picture, *The Birth of a Nation* to show how the South had felt about the Civil War. It cost $110,000 to make and yielded a gross of $19,000,000 of which he is reputed to have received 10%. During the World War he made a propaganda picture for the Allies (*Hearts of the World*), sometimes working under fire. From *Intolerance* which he directed in 1916 to his best picture for United Artists in 1929 (he was one of the founders of this company) he did not do much. After *Isn't Life Wonderful* (1924), he made occasional program features. His last was *Lady of the Pavements* with Lupe Velez (Time, March 18, 1929). He spends his money lightly and monthly. United Artists let him take as much time off as he wants between pictures, give him free rein as to expenses, within reason.

THE SCREEN

By RICHARD DANA SKINNER

Abraham Lincoln

THE screen has long owed a large debt to D. W. Griffith. In the dark days, some fifteen years ago, when "a Mary Pickford subject" or a Theda Bara version of A Fool There Was represented the approximate summit of achievement, Griffith suddenly launched a new standard of motion picture production with The Birth of a Nation. A little later came Broken Blossoms. Both were pictures of extraordinary photographic beauty, in which the power of selective incident was used to heighten both character and story and to create the third dimension of atmosphere and environment. Most of the subsequent worthwhile pictures of the silent screen showed strong traces of the Griffith influence. Then came the talkies. Griffith was forgotten in the excitement of reorganizing an entire industry to meet the demands of a new form of expression. In a surprisingly short time, new values began to appear, and recently such films as Journey's End, All Quiet on the Western Front, Grumpy, and Disraeli have shown the edge of really fine workmanship. And now—along comes Griffith, the forgotten one, with a swift, exciting and richly human recreation of the life of Abraham Lincoln, proving that he, Griffith, is as much the master of the new technique as of the old, and piling up still higher the debt owed him by the screen.

Not all of the happy vitality of this new Lincoln is due to Griffith. Stephen Vincent Benét has a great deal to do with it. He wrote the screen adaptation of Lincoln's life—and that means much more in the talkies, where literary talent is again coming into its own, than on the silent screen. Characters such as Lincoln are peculiarly hard to treat dramatically. They are surrounded by so much of the solemn poppycock of legend that their human reality, in most accounts, is on a par with an animated mummy. Washington emerges from most plays and pictures as a bleached cigar-store Indian—always in full dress, never in nightgown and slippers. Probably no schoolbook story of Paul Revere will ever include the pungent item that he received due and proper payment for riding to Lexington and Concord. Lincoln, even as Drinkwater pictures him, was a sort of prayerful colossus bestriding the spaces near the zenith. Stephen Benét has done better by him, yanking him abruptly to earth, but in such a manner, oddly enough, as to increase his stature. It is something of a feat to preserve heroic proportions in domesticity, but Benét has done just that with his Lincoln, etching his crude humor, displaying his full awkwardness and yet never losing the perspective of that patient tenacity which made Lincoln, against endless opposition, the preserver of a nation and a timeless symbol.

The Benét story also avoids skilfully the dilemma generally facing the writer of historic narrative. By several ingenious devices he manages to keep Lincoln in immediate contact with dramatic incidents of the Civil War. Most writers would either have sacrificed the individual to the drama of mass action, or have drawn in the mass only as "background" for the individual. A particularly apt case of Mr. Benét's skill in weaving both aspects together is the incident of Sheridan's rallying his troops after an apparent rout. First we have Lincoln receiving the telegraphic dispatches of the battle and wondering how Sheridan, the "fighting Irishman," could possibly fail. Then we jump to Sheridan's headquarters, and soon learn the reason for the conflicting news. It is a simple device, but one which links the war incidents tightly to a crisis in Lincoln's management of the war and to his confidence in Grant. Incidentally, the Sheridan incident is one of the best battle pictures of an older military day that the screen has ever recorded, and it has been executed with Griffith's inimitable skill and objective power.

In general, the most pleasing success of the picture is its complete absence of dull moments. The touch of delicious comedy mingles delightfully with romance and reality. From Lincoln's birth, through his early physical prowess, his career as rail splitter, his abiding love affair with fragile Ann Rutledge, his final marriage to Mary Todd, his debates with Douglas, his astounding entry into the White House and his growing mastery of the nation's fate until his assassination, there is never a moment of monotony, nor a moment when legitimate comedy or homely incident does not savor the story, both human and national, into full and exciting rhythm. This is, in every sense, a majestic picture, in which a meritoriously well-chosen cast gives admirable support to a fine, forthright and poignant character portrait by Walter Huston as Lincoln. Mr. Huston has never given a more convincing proof of his real artistry, either on stage or screen.

Sun. Herald-Tribune Sep 14

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

THE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by solons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Green Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Griffith picture, it seems to me that their objections are based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and self-conscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic portrait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tradition. That, however, is obviously not what Mr. Griffith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now that Abraham Lincoln, even divorced from the romantic lore that has grown up about him, was an enormously attractive, genuinely admirable and entirely lovable person: a man of definite greatness of soul and of very real historical distinction. But there is another Lincoln, considerably more important in America now today: the Lincoln of poetic legend, of fabulous imagination, the tall giant born in the Ohio and the top hat who told jokes while the rebels surrounded Howard Washington and who was forever saving some frail lass from the flying spoon of a white-haired mother-in-law. This is the Lincoln who is in reality the sole lifelike hero of the nation, the man who has captured the American imagination and the American love in a peculiar degree than has any other figure in our history.

It is this Lincoln, the giant, compassionate humorous figure, Huston is now facing the cameras of some twenty or thirty Hollywood cameras, Barrymore and Drew's Ann Rutledge, and Drew's Mary Todd, who is the subject of Mr. Griffith's film. To capture the legendary Lincoln was an easy task. It proved, as a matter of fact, a number of adaptations that could not be found in previous productions, including those of earlier portraits of Mr. Huston's model. Perhaps the most pointed one lay in the fact that the legendary Lincoln is a much easier to have a sympathetic human being than are the more prosaic ones that his pictures show in the most primary of arrangements, a characterization that is not only unlikely human and not credible. It must be admitted that we have not, which is perhaps an apt comparison, one in effect. This, of course, is the fact that great every believing the [illegible] Lincoln, which Mr. Huston and his cast and in the use of the modern [illegible] story.

I have had a lot of [illegible] to argue the film, it is the [illegible] Lincoln's right, [illegible] Lincoln's [illegible] I know, yet, that [illegible] Lincoln gave in the prime and [illegible] that the [illegible] Lincoln's [illegible] to be [illegible] and [illegible] Washington and [illegible] the [illegible] Lincoln's [illegible] the [illegible] Lincoln's [illegible] the [illegible] Lincoln's

By SIDNEY SKOLSKY.

IT isn't very often that I get excited about a motion picture, but I did about D. W. Griffith's "Abraham Lincoln." Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next block would come into my father's dry goods store and buy sheets which he would use for screens.

I can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a $2 admission fee. This in the year 1915.

"What does Griffith think he's doing!" exclaimed people. "Putting on a regular show!"

This was really the start of the two dollar road show picture, although in 1913 an Italian made flicker, "Quo Vadis," played for twenty-two weeks at a dollar top at the Astor theatre.

Griffith has a long string of pictures to his credit, but it is the talkie, "Abraham Lincoln," which really brings him back to the glory of his pioneer days. It is interesting to note that Griffith produced "The Birth of a Nation" when silent pictures were in their infancy and "Abraham Lincoln" when talking pictures are only three years old. Both have the Civil War for their background.

* * *

SEVERAL weeks ago, in his suite at the Astor, I met D. W. Griffith for the first time. The hour was seven-thirty. He was sitting in an arm chair looking out of the window at Broadway. The street was leaving its day dreams behind and was beginning to light up.

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks faintly and often the last words of his sentences can't be heard. His eyes are gray and misty. He looked tired. He spoke about his plans for the future.

"I would like to produce the perfect picture before I quit. I've got a couple of things in mind. I'd like to make a movie of Benet's poem, "John Brown's Body." Griffith's mind wasn't tired. It was active—making plans.

He spoke about the south, the civil war and its characters. That period and setting of the country is in his veins. He was born on a Kentucky farm in 1880. His father, Roaring Jake, was a colonel in the confederate army. They called him Roaring Jake because he could shout to a soldier five miles away. Anyway, that is the legend now.

"Lincoln," explained Griffith, "was always my idea of one of the greatest men who ever lived. For twelve years I had wanted to make a picture about him. I wrote six scripts and read about every line ever written about him. Nothing I wrote really pleased me. Then I got together with Benet. He's a genius.

"You know," continued Griffith, "that I was once a newspaperman." He admitted this proudly. "Maybe not a very good one—but I was one. I know good writing when I read it. I wrote a poem when I was young, and what's more, I sold it. It was called 'The Wild Duck' and I got fifteen dollars for it. I also wrote pictures under the name of Granville Warwick. And I was a ham actor!"

Griffith suddenly stopped talking. The room was very dark now. He picked up another cigarette. He wore a dark suit and a black tie. All I could see were the gray eyes and the cigarette. He only takes two puffs of a cigarette and lets it burn out in his fingers. There was silence for two minutes.

Suddenly and softly he said, "I like this place. Whenever I'm in New York I stop here. You can walk out of this room and meet any one you want to—and many you don't want to. I worked right out there—digging ditches and polishing door knobs. That's something very few people know."

"What about your ham acting days?" I asked.

"I started in pictures as an actor. I played the part of a mountaineer in a one-reeler, "The Eagle's Nest." An eagle stole a baby and my role was to rescue the child. The bird put up quite a battle, but I won in the end." He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using this on the angelic Lillian Gish.

He has always been discovering new players. He is credited with bringing forth the talents of Mary Pickford, Lillian Gish and the Talmadge sisters. Walter Huston was already an established star of the stage and screen when he was selected for the role of Lincoln. The big surprise was that he was to play Abraham Lincoln. I asked Griffith why.

"For months," said Griffith, speaking in a voice that sounded as if it were made for recitations, "I was looking for an actor who would not only look like Lincoln, but sound like him. I had seen Huston in 'The Barker' and had made thousands of screen tests of different players.

"One night I was in George Cohan's dressing room in the Fulton theatre. I asked him if he thought Huston could play Lincoln. Cohan replied, 'He could play Grover Cleveland.' I gave him one screen test and I knew Cohan was right."

* * *

GRIFFITH is always searching for types to play in pictures. He follows strange, odd looking people for blocks. Often a man has been astonished when tapped on the shoulder and asked: "Are you an actor? Do you want to go into pictures?"

His brother, Albert Gray, was once asked by an interviewer what kind of a boy David had been.

Albert replied: "D. W. was a nut, and he's still a nut, but a mighty good nut."

I left Griffith sitting in that dark room staring out at the lights of Broadway. He looked like a man who was trying to recapture the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads: "Lincoln—Greater than 'The Birth of a Nation.'"

Huston's Poetic Lincoln

"CAN WALTER HUSTON PLAY LINCOLN? H——, man, he could play Grover Cleveland!"

This was George M. Cohan's answer to the anxious inquiry of D. W. Griffith when he was casting the new film dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York *Evening Post* of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits' with only a one-line speech.

"When Benét put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have well-known stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing small parts.

"That is precisely as it should be.

"If the part is worthy of inclusion in the play, it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Walter Huston's "Lincoln"

Like a Brady photograph come to life.

THE Benét mentioned is Stephen Vincent Benét, author of "John Brown's Body," and thus a guaranty for the text. In many talkies the quicker we forget the talk the better; but Mordaunt Hall in the New York *Times* reproduces some of Mr. Benét's lines to remember:

"Among the many well-conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair, and Chase are among those in the room. Blair says to the President:

"'Mr. President, the people demand a victory. We've got to take Richmond.'

"Chase declares:

"'The country is discouraged; we must do something, Mr. President.'

"Lincoln is calm. He says:

"'It reminds me of a man building a boat to cross a river.'

"This does not please the gathering, but Lincoln continues in the same tone:

"'Well, he got impatient and started swimming.'

"Here one of the Cabinet Ministers asks:

"'Well, sir, what happened?'

"Lincoln answers:

"'He drowned. And we guess's drown this country.'

"There is the incident of the young soldier who threw his rifle away, and was condemned to be shot. Lincoln says:

"'Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline.'

"The guards are about to take the soldier away when Lincoln intrigues them to bring the young man back. Lincoln says:

"'I've got it! This is a big case. . . . I've got shelves full of them—big cases, but not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? . . . Young man, I'm going to pardon you. Go back and do your duty. . . .'

"The soldier says:

"'I will, sir, I will.'

"The President declares:

"'I am trusting you.'"

After a week's reflection, Quinn Martin of *The World* sums up the impression made upon him:

"Mr. Griffith's screen play, 'Abraham Lincoln,' is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it, Mr. Griffith recalls to our attention the richness of his genius.

"In 'Abraham Lincoln' there is that individualized form—that style—which distinguishes Mr. Griffith from the rest.

"The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

"The new biography at the Central has been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as *Ann Rutledge*, has found a fairly happy reception, and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

"I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial make-up. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

"When it is considered that Mr. Benét was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail-splitter, the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

"That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

"It is interesting to observe the significance of great dramatic ability when significance is the stuff in which he deals."

HUSTON's mastery of the speaking side of the film representation is singled out by Abraham Cahan in the Yiddish *Forward* (New York), naming Huston as "one of America's finest and most talented actors":

"It can not be said that his acting is absolutely realistic. He does not declaim, he speaks and in a very human and natural

"This is a big case"

The young soldier, who from death by his pardoned

Photoplay oct 1930

Sep 26

A Review of the New Pictures

☆ *ABRAHAM LINCOLN—United Artists*

FOR the past few years smart young men have been putting David Wark Griffith among Filmania's has-beens.

Now, with one tremendous haymaker, he has knocked the younger sneerers from their perches. In "Abraham Lincoln," Griffith has made his masterpiece, and one of the most enthralling talking pictures in the brief history of the new art.

Forgetting his unhappy penchant for too much spectacle, Griffith has painted the great humanity of a great man with a master touch. Aided by a magnificent script by the poet, Stephen Vincent Benet, and a vivid, majestic performance as *Lincoln* by that great actor, Walter Huston, that is unmatched in dignity, grandeur and the most delicate *finesse*, Griffith, in this picture, makes more screen history.

It is Lincoln's humanity that is stressed throughout. From his love affair with *Ann Rutledge*—exquisitely played by Huston and Una Merkel—through the assassination at Ford's Theater, the picture moves dramatically, majestically and with enormous interest. This is, above all, a MOVING picture of the dramatic life and death of a great man.

Griffith, with his love for galloping horseflesh, picks Sheridan's ride as his one Civil War sequence, and is it a thrill! Moreover, his use of sound, for incidental music and effects, shows he has mastered the microphone. There is a great performance by Kay Hammond as *Mary Todd Lincoln*. Griffith comes back with a picture worthy of him.

A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. He had been up against stage actors instead of the old-style movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-hop brought him a wire. It was from the big boss of the company. And the wire said that "Abraham Lincoln" was a great picture—that all was well!

THAT was David Wark Griffith, the old master. And the Texas episode was just another act in the long drama of his life as a movie director.

Through the picture jungles has run the cry, for years, "Griffith is through!" A has-been, they've called him. A fossil, a dodo. The younger "geniuses," still in the romper stage, have even laughed at the grand old man.

Now, in his lonesome latter years, he's turned on the pack! He has made his masterpiece, in "Abraham Lincoln." For the truthful tenderness of its love scenes, the matchless dignity, smartness and power of its creation, he's never even come near the new picture in his long and honorable career with the megaphone.

A STRANGE combination, Griffith. Showman, camera trickster, master technician of cinematic emotion and effect, and a dash of authentic genius, here and there.

Who doesn't love a laugh at the star-crackers who have after new gods, month-day and all out? Well, Old Man Griffith, the has-been, can have a good roar now!

Sep 26

DAILY NEWS,

Sep 26 Talent is a ciste

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1—A Seat for Every Child in the Public Schools.
2—A 5-Cent Fare and Better Service.
3—Improved Traffic Conditions in the Streets.
4—Modification of the Volstead Act.
5—Another Bridge Across the East River.
6—More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place a little bet that this is the greatest talkie produced to date.

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history, their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goody-goody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln. You're about to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the scenes.

Or suppose you are a naturalized citizen, or an alien with or without intention to become naturalized.

You know that Abraham Lincoln and George Washington are our great national heroes. In this picture you will see why the ordinary run of us Americans admire Lincoln.

Reformers and sentimentalists have tried to hitch Lincoln to their carts for a half century. He has been mentioned as authority for every crank notion from federal prohibition to the theory that the Pope would move into the White House if he could.

Yet all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strengths, plus that magic spark of greatness which we all wish we possessed. We've been waiting for many decades for some one to come along and put the real Lincoln into a book or a play or, tatterly, a film.

Griffith has done it. He had the help of Stephen Vincent Benet, whose truly great poem, "John Brown's Body," two or three years ago summed up the whole civil war as it must have been. Between them, and with the aid of some of the talkie industry's finest technical men, Griffith and Benet have made it possible for all of us to meet Mr. Abraham Lincoln. And those sixty-five years. Could there be a greater experience?

The whole cast is excellent. We can't resist the temptation to put in some special applause for the work of Walter Huston as Lincoln, Una Merkel as Ann Rutledge, Kay Hammond as Mary Todd Lincoln, E. Alyn Warren as Gen. U. S. Grant and Hubert Druesedow as Gen. Robert E. Lee.

Editorial

Oct. 4, 1930

Liberty

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"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —*Stephen Decatur.*

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young *are* interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages 74 to 78 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually experience, in effect, what Mark Twain imagined in "A Connecticut Yankee at King Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to speak, news-reels of the past.

As for Mr. Griffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

Moving Picture Review and Theatre Management Sep 1920 Editorial

* * *

IF I WERE an Exhibitor, I would play D. W. Griffith's "Abraham Lincoln"—assuming, of course, that I could get it. I went into the Central Theatre, on Broadway, one day recently, expecting to have a look at two or three reels, with the idea of letting Frank Triem, who writes most of our reviews, do the heavy work of seeing the whole picture. But I stayed to the finish.

It's hard to say a good word for any picture, within the trade, because there has been so much conscienceless touting of indifferent product. But this is a frank statement of what I think about "Abraham Lincoln":

It ought to be shown in every community in America where a motion picture theatre is or can be improvised. It ought to be seen by every school-child and student in America for its historical value. It ought to be seen by the grown-ups for the same reason. And it ought to be seen by the entire population because it is great entertainment. Probably there is no one quite equal to D. W. Griffith in making genuine entertainment without impairing historical and educational values. We all know that where there is a deliberate effort to educate entertainment values usually go out the window. Griffith has given us, in a series of episodes, the life of Lincoln and the life of America when it was in the gravest danger. The result is a masterpiece. If there is anyone who disapproves it, I would be inclined to question his standing as a good citizen.

* * *

Theatre Management

Cinema October 1930

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benét and directed by D. W. Griffith.

PLAYERS

Walter Huston	Una Merkle
Ian Keith	Kay Hammond
Hobart Bosworth	Helen Freeman
E. Allen Warren	Helen Ware
Henry B. Walthal	James Eagels
Frank Campeau	Jason Robards

ONLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. As Arthur did, Lincoln is becoming a literary figure, a symbol more than a living man, and a symbol that must inevitably appear in every form of art that America creates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and importance of our first big director.

For the old Marster has lost none of his cunning. It's rather futile to speculate on the lasting powers of a motion picture. Most of them date fatally. But it is hard to imagine any future picturizing of Lincoln's life being essentially any better than this one. It has the kind of theme that calls forth most of the best in Griffith and least of the worst. Few subjects have lifted him so far above carelessness and sentimentality. And it is such a big subject that only its big aspects can get into the picture—there is no room for the trivial prettinesses that smaller plots tempt him into.

The scenario that Stephen Benét provided helped a great deal. It has a great deal in common with "John Brown's Body". With such a vast mass of material to work from it had to be episodic if it wanted to cover the whole span of Lincoln's life and the relation of that life to the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done—he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith—whether with historical justification or not—makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill in the first glimpse of Henry Walthal, *sans* KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Colonel.

But this good scenario and this excellent acting were only the tools Griffith used to make a typically Griffith picture. No one else could have done it with the same results. It has his special kind of atmosphere—some of it the symbolic kind, as in the storm that rages intermittently through the drama, and the apotheosis of Lincoln into monuments and memorials at the end. It has his characteristic poetical quality—especially in the idyllic Ann Rutledge interlude. It has his power to reincarnate the romantic charm of earlier days, as in the ball room scene where Lincoln first met Mary Todd. It has his peculiarly individual dash and virility of movement in the battle scenes and Sheridan's ride. Scene after scene can be remembered with exceptional vividness. And there are fine examples—few of them, praise be!—of his indifference to realism (the slaves in a slave ship and later, on what looks like a bridge, singing spirituals with all the effects of a highly trained chorus of Fisk Jubilee Singers) and his weakness for sentimental over-emphasis, as in the Little Eva death scene of Ann Rutledge, with carefully cultivated voices chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

Motion Picture
November 1930

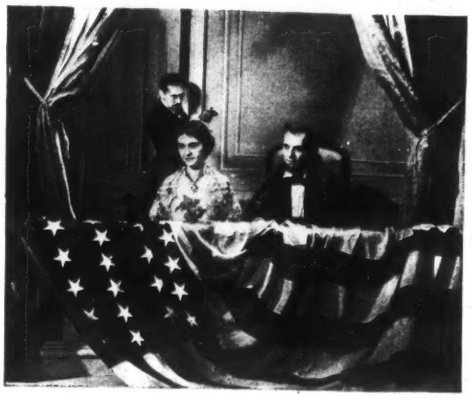
Abraham Lincoln

FINE PICTURE IN EVERY WAY: "Abraham Lincoln" is a great picture because it brings the shadowy and legendary Lincoln before us in a human manner. Walter Huston gives a performance whose perfection defeats itself. He will be remembered as Lincoln himself, not as an actor playing a rôle.

A prologue showing the coming of slave ships to the United States opens the picture and sets a note of proper torture and agony. Then the story goes to the birth of Lincoln and from there proceeds biographically, stressing, however, many episodes which portray Lincoln as a human being rather than as a great national hero. His fight with the town bully and his ability to drink from a hogshead, will probably seem sacrilegious to Lincoln worshipers.

His courtship of Ann Rutledge, romantically played by fragile Una Merkel, and his marriage to Mary Todd Lincoln (Kay Hammond) after Ann's death emphasizes the human note through the epic scenes of war and the final tragedy which raised Lincoln to godhead in the memory of America.

It is the understanding interpretation of Huston and the scholarly direction of D. W. Griffith which makes a picture that will be remembered long and lovingly, and may even take its place in cinema history with "The Birth of a Nation."



Daily Review. MP Today Oct 7

"LINCOLN" CAPTIVATES LONDON PRESS

LONDON, Oct 6. — The trade showing of D. W. Griffith's "Abraham Lincoln" at the London Pavilion before a distinguished audience that included the American Ambassador, the Secretary of War and other members of the British Cabinet, moved the daily papers to comment in a vein of emphatic approval—as indicated in the following examples:

London Times—"It is a film of outstanding merit, telling its story and paying tribute to the memory of a great man without distortion or sentimentality."

Post—"Griffith has burst into the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News—"It is a film that grips."

Daily Scotch—"America's national hero is humanized in an inspiring and memorable achievement."

Herald—"The old master of silent film direction Griffith has established himself as an equally great maker of talking pictures."

Today's Cinema—"Deeply interesting revelation of a great soul. Gripping. Brilliant direction."

Film Renter—"First class attraction wherever screen art means anything at all."

Screenland Nov 1930

Best Pictures

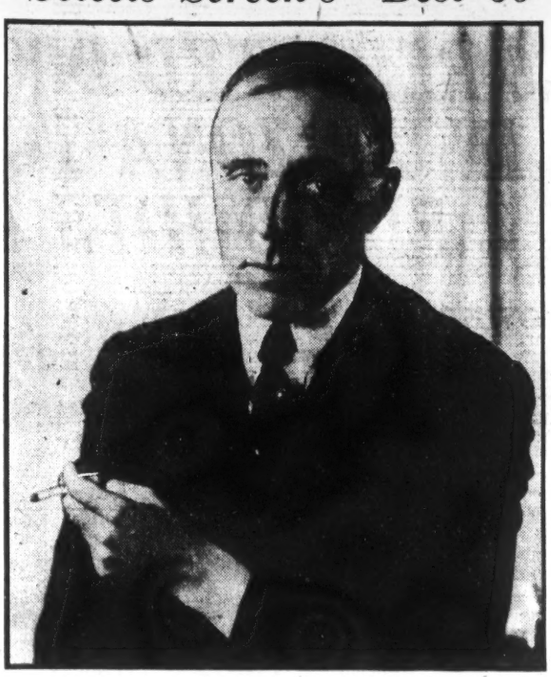
Screenland's Critic Selects The Six Most Important Films of the Month

Abraham Lincoln

Post Aug 7 1930

THE 'BEST FIFTY' MOVIES

Griffith, Dean of Directors, Selects Screen's "Best 50"



DAVID WARK GRIFFITH

Italian "Quo Vadis" Only Foreign Picture to Make List—Chaplin's "The Kid," "Birth of a Nation," "What Price Glory?" Included

The widespread interest aroused by the recent selection of "the great novels of all time" by Professor William H. F. Lamont of Rutgers has led the EVENING POST *to ask outstanding authorities in other branches of the arts and in athletics to compile lists of "the best fifty" in their respective fields. In a series of six articles the* POST *is publishing these lists, covering "the best" in music, plays, acting, motion pictures, painting and sports.*

Today, in the fourth article of the series, David Wark Griffith, noted producer and director, selects the "best fifty" motion pictures.

By WILLIAM G. KING

Copyright, 1930, by N. Y. Evening Post, Inc.

David Wark Griffith, whose dramatic

Brenon, released by Selznick Pictures.

"Intolerance," directed by D. W. Griffith, released by D. W. Griffith Company.

"Quo Vadis," produced by the Cines Company of Italy.

"Avenging Conscience," directed by D. W. Griffith, released by Mutual.

"The Four Horsemen of the Apocalypse," directed by Rex Ingram, released by Metro.

"The Miracle Man," directed by George Loane Tucker, released by Paramount-Artcraft.

"Broken Blossoms," directed by D. W. Griffith, released by D. W. Griffith Company.

"Passion," directed by Ernst Lubitsch, released by Paramount.

My Eve. Post

Aug. 7 1930

Movie Talk : *By Thornton Delehanty*

Further Remarks on and by D. W. Griffith, With Particular Reference to the Writing and Casting of "Abraham Lincoln"

ONLY the other day we were animadverting on the fortuitous revival of D. W. Griffith's "Birth of a Nation," which is soon to make its appearance in a modernized version with sound effects and color, and, because of the remarks we made at that time in connection with the director's pioneering efforts in the field of silent cinematography, it is illuminating to examine his views regarding the present status of the talking picture, particularly since they derive from his directorial experience with "Abraham Lincoln," due for a Broadway showing the latter part of this month.

Mr. Griffith, it appears, does not side with those who believe the talkies have sounded the death knell of the legitimate theatre. It is his opinion, expressed in a communication to this department, that fine plays and fine talkies can live and thrive side by side, and that the introduction of dialogue to the screen has tended to raise the standard of intelligence both in the making of pictures and in their audience appreciation.

As an instance of this he naturally enough cites "Abraham Lincoln." The selection of Stephen Vincent Benet to do the dialogue for this picture is an indication that intelligence has been given a dominant expression in it, for Benet is not only an authority on Lincoliana and the Civil War period but is a writer of extraordinary force and clarity.

"His is a fine mind," says Griffith, "and he writes dialogue that is almost perfect. You may ask, perhaps, why the two plays he wrote failed of success. That circumstance does not change my view. Perhaps the plays were too fine for the general public; I don't know the facts. I do know, however, that he has the capacity to crowd a tremendous lot into a few words; that those words reflect the highest intelligence applied to the subject in hand, and that they are rich in dignity and beauty."

Having acquired from Mr. Benet the working script of the play, it became a matter of great importance to see that the right actors were chosen to interpret the various roles. On this subject Griffith has some meaty things to say, and herewith I will let him say them:

"We selected Walter Huston for the title role, a choice recommended by Arthur Hopkins, George M. Cohan and other outstanding figures of the legitimate stage. Mr. Huston is an ornament to the American stage, and certainly a most valuable acquisition to the motion picture field. He, too, brought a fine intelligence to bear on the character delineation that is so important for a work of this kind. While the actual producing covered a comparatively short period, Mr. Huston devoted fully a year to preparation for the role. He studied diligently and, unbelievable as it may appear, actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired.

"Frankly, I was greatly concerned over casting that role, even after Huston had made a hit that rang out heartily. He and Una Merkel, who plays Ann Rutledge, the lost love of Lincoln's romantic youth, made successful tests in a New York studio fully a year ago, when each was engaged in a stage hit. I consulted George M. Cohan.

"Can Walter Huston play Lincoln? repeated that unique Broadway producer. Not only can he, he could play Lincoln everywhere.

"Cohan's enthusiasm has been supported by the results, but this is not necessarily the employment of players and capable actors even for films with only a speaking part. When Benet put in a line that has meant something. Its value could not be lessened but in the hands of a capable man or woman. Hence we have engaged known stage people such as Lucille La Verne, Helen Freeman, Helen Ware and others to the number of 150 playing small parts. That is precisely as it should be. If the part is worthy of inclusion in the play it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

SATURDAY, NOVEMBER 1, 1930

DAILY MIRROR

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A Toast to David Wark Griffith

An enterprise, as well as a nation, perishes without vision. When you entered the moving picture field, 22 years ago, you found a puny, lifeless and disintegrating industry. Your vitalizing touch transformed it into a robust and significant art, world-wide in dominance.

The wonders you wrought, then and since (flash-backs, close-ups, long shots, soft focus effects, etc.), are the accepted commonplaces of the art today, although they were laughed at for their absurdity at the time you originated them. But dreams have laid down the pavements of cities and the foundations of empires.

DAVID WARK GRIFFITH

The first talkie, "Dream Street," was yours. Yours, too, the first great picture, "The Birth of a Nation," as well as some of the most beautiful and thrilling dramas ever filmed: "Broken Blossoms," "Intolerance," "Way Down East," "Lincoln." You are, and will remain, as your oldest rival, Cecil De Mille, said: "One of the great foundation stones on which all films are built."

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—GUSTAV DAVIDSON.

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Lincoln

Date

Theatre

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERB

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd Lincoln.....Kay Hammond
Gen. U. S. Grant.....E. Alyn Warren
Gen. Robert E. Lee.....Hobart Bosworth
John Wilkes Booth.....Ian Keith
Gen. Lee's Aid.....Henry B. Walthall

and

Lucille LaVerne	Helen Ware
Helen Freeman	Jason Robards
W. L. Thorne	Russell Simpson
Frank Campeau	Gordon Thorpe
Otto Hoffman	Oscar Apfel
Charles Crockett	Fred Warren
Cameron Prudhomme	Edgar Deering

James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile and tender Ann Rutledge. They extend delight at Kay Hammond's charming Mary Todd. They gave full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthall's comfortable school tale reached them. And Ian Keith's presentation of the half-crazed actor, John Wilkes Booth, intrigued and incensed them, which was the right reaction.

David Wark Griffith has given his public a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in similar time style. Instead of presenting many great battle scenes (there always are thrilling ones) the director focuses his lens (instantly he turns) upon Lincoln.

He says in a program foreword: "In having seen the picture and, hence, understand the anxieties of Lincoln's heart and soul, we see as his property of people. Then we have created more than a biography, we have given the people entertainment as well."

You certainly have succeeded in your mission, Mr. Griffith.

In comparatively simple fashion, the career of the great President is traced. We begin beginning with the President, lonely, tired and young, sitting with his dog, and reading for a spell. Sometimes he gets up with the suddenness of his idea. He calls for his secretary, who rushes about to him as a pretty girl.

The great career of Lincoln is then seen—after Ann dies and leaves him to an unfeeling life. It is difficult to find fault with such a production. It is a production of a great artist, who has made many things. The life of Lincoln is a great subject, and it is one that has remained several decades fresh in the minds and hearts of the people. Lincoln is a great subject, and his legacy will Mary Todd, a bad, a fine woman.

The film begins, carries his courtship to Ann Rutledge, and then, and marriage and death. We see Lincoln's life, and the people who have lived in the shadow of Lincoln, and Washington.

In all this is a production which deals with greatness, and yet is a production which has a very good sense of humor, and which is fashioned enough to carry a hundred adjectives to the United States of America Theatre.

Una Merkel, as Ann Rutledge, Lincoln's boyhood sweetheart.

Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure prominently in the D. W. Griffith talkie.

Kay Hammond, as Mary Todd Lincoln

Walter Huston as the martyred president, and Gordon Thorpe as Ted Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

Cry Mirror
Aug 26, 1930

'Lincoln' an Impressive Movie Shown at Central

By BLAND JOHANESON.

Mr. Griffith's "Lincoln" at the Central Theatre!

Walter Huston impersonates Lincoln, under the D. W. Griffith direction, in an episodic historical movie.

Quite impressive.

A thoroughly stunning and imposing finish to this pictorial life of Lincoln has been devised by Mr. Griffith. The rest is neat and unsensational. You see Mr. Lincoln as a political accident, loving a fetching blonde, bullied by an ambitious wife, absorbed by a national ideal, influenced by sentiment, compromised by necessity—a human and lovable Lincoln who is impressed by menacing dreams and inspired by rosy hopes. Mr. Griffith's specialty is historical drama. His "Lincoln" wears the masterful earmarks of that specialization.

The story of "Lincoln" is soup to the spectacle director. Mr. Griffith gets the last brave possible in his deft manipulation of troops, personages, battles, statements, musical accompaniments and casual incident. He builds his kicks brilliantly. And there are many natural kicks in the story of the log-cabin philosopher who was called to direct a nation through its most severe political crisis.

The mob scenes in Mr. Griffith's Civil War are completely maneuvered and beautifully photographed. He introduces many fresh and arresting directorial tricks.

The characters are perfectly cast. The dialogue is restrained and convincing. The direction is clever. Miss Una Merkel, the Ann Rutledge, is good. Mr. Walter Huston, the Lincoln, is striking. Grant and Lee contribute individual kicks.

The whole production is an indubitable impressive. But it adds nothing to the popular Lincoln legend. And it is doubtful if it will be a popular success of such a genuine dramatic interest.

"Lincoln" is [illegible]. It is beautiful. It is impressive. It is spectacular. As class-room diet it is extraordinarily tasty. As movie entertainment it is fine class-room diet.

N.Y. American
Aug 26. 1930

Griffith's 'Abraham Lincoln' Inspiring Film; Notables in Newsreel; Rasputin Movie Seen

By REGINA CREWE,
on Picture Editor, N. Y. American

American patriotism received great impetus last night when D. W. Griffith's mighty film-drama, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the make-believe of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part o' his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced—the spot is always focused upon the hero.

Inspiring Picture

The film is episodic, and for his foundation Director Griffith has used many of the well-known Lincoln anecdotes and introduced many thrilling incidents familiar in Lincolniana. Upon these he has builded strongly and artistically an entertainment which is at once enjoyable and inspiring. In the matter of ordinary film fare it stands out as ripely and as definitely as does Honest Abe himself in the love of the nation.

Among the characters introduced are those of Stephen Douglas, the "Little Giant," the revered Robert E. Lee, the beloved "Tad," the aide John Hay, Generals Grant and Sheridan, Secretary Stanton, and of course, the heavy of the film is the misguided assassin, John Wilkes Booth.

Each of the roles is admirably played and the illusion that the actors are really the historic characters they portray is maintained excellently through astute casting and amazingly authentic make-up. Robert Meredith is impressive as Lee, Ian Keith does magnificent as Booth, and so on through the cast which includes such names as James Bradbury, Jr., Jason Robards, Oscar Apfel, Frank Campeau, Henry B. Walthall—the "Little Colonel" of "The Birth of a Nation" and many others.

The lesser particular parts of the production are worthy of the main roles, and the Lincoln of the boys and the Lincoln of the men and sweetheart, Mr. Huston's conception of the character is such as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's sympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acclaim by all Americans. And by all who are appreciative of the finest cinematic attainments.

To heap encomiums upon Director Griffith would be but to burden shoulders already stooped with the weight of honors. Not only does he retain all the vigor and imaginative genius which has starred his career, but he brings some new and amazing evidence that he remains still the "Old Master" of the cinematic realm.

N.Y. Times
Aug 26 1930

THE SCREEN

By MORDAUNT HALL.

Mr. Griffith's First Talker.

ABRAHAM LINCOLN, with Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alwyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury Sr.; directed by David Wark Griffith. At the Central Theatre.

David Wark Griffith, the old master of the early silent screen, presented last night at the Central his first audible film, an episodical conception of the life of Abraham Lincoln. It is quite a worthy pictorial offering with a genuinely fine and inspiring performance by Walter Huston in the rôle of the martyred President. Through Mr. Griffith's intimate knowledge of the vagaries of the camera, Mr. Huston is thoroughly believable in the rôle, even though in life he does not approach Lincoln's stature of six feet three inches. This actor's diction is firm and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory.

The scenes in Ford's Theatre in Washington and the assassination of Lincoln are unfurled in a far more restrained fashion than they were in the Rockett brothers' silent film, which was shown at the Gaiety Theatre six and a half years ago. At the same time this motion picture fails to give the details of other scenes that were so ably told in the mute work.

Often this "Abraham Lincoln," as it is called, reminds one of the combination of the old style and the new, for there are many Griffith ideas that bring to mind his direction of "The Birth of a Nation." These touches are sometimes very effective, but on other occasions they are tinctured with old-fashioned melodrama. The glossing over many years is often a little abrupt, but the restraint of the acting helps to reconcile the jumps.

Mr. Griffith is in his element in picturing war scenes, especially those concerned with the Civil War. He brings out forcefully, too, that the parliament solution of the war was for the union of North and South.

The portrayal of Mrs. Lincoln is more than a trifle too literal, for she strikes one as being unduly sympathetic and lacking in understanding. There are moments, too, when the dialogue appears to be a trifle coarser this day than it should be. Throughout this film one feels that while Mr. Griffith is thoroughly conversant with the facts, hard and fast, he is impelled to lend to them a fictional decoration.

In the beginning there are several striking incidents of Lincoln's early career. The Ann Rutledge romance receives attention, and here Mr. Griffith occasionally makes his camera a little too much like the old-time moving picture. In other words, one overhears the effort to give to the screen, though the sign, but never, instead it might have been suggestive, a little more to the imagination. The chats between Lincoln and Douglas might easily have been filmed at greater length. Even Mr. Griffith has had to be shortened. Mr. Griffith also sets in prominence the action of the states of the South, perhaps the pictures would have been more effective if he had left this alone and anything that is striking in other generals.

[illegible]

[illegible]

[illegible]

'Abraham Lincoln' Deeply Moving Despite

Walter Huston as the young Lincoln and Una Merkel as his early sweetheart, Ann Rutledge, lend the romantic note to David Wark Griffith's "Abraham Lincoln," written for the screen by Stephen Vincent Benet.

The director who came back—David Wark Griffith found in the Benet script one fitted to his particular talents.

TRUE Depiction
Called Masterpiece

by **Al Sherman**

"ABRAHAM LINCOLN," David Wark Griffith's latest and by far most important directorial effort, opened at the Central Theater the other evening and was revealed as a series of brilliant episodic vignettes.

There are times in the picture when the hand of the master who is Griffith makes itself so evident as to arouse the enthusiastic applause of a deeply appreciative audience. And there are other times when the obvious striving for effect becomes just so much hokum and the master is revealed as an Eddie Guest, making palpable use of every outworn cliche in an attempt to wring out every possible human emotion from the individual spectator. But so often does the master remain an artist and so reverently has he approached his subject that the film becomes a masterpiece that merits a visit from every motion picture fan in the country.

▼

GRIFFITH has not attempted any cheap striving for effect in "Abraham Lincoln." The occasional too-theatrical touches are employed to heighten the dramatic qualities of a play about a man whose very life was the essence of drama, but, paradoxically, poor dramatic material.

So many legends and fables have sprung up about the man who was Lincoln that Griffith faced an enormous task in weeding out the half-truths and myths that have given the Great Emancipator god-like proportions. Is it any wonder that, in bringing to the screen a Lincoln of majesty, withal human, Griffith occasionally found himself beyond his dramatic depth?

Do not mistake me. There is no director in Hollywood today who would have approached this famous historical figure with half the appreciation and even one-third of the art that Griffith contributed to his portrait of Lincoln. As a picture, it will rank supreme for many years and will find its way into public favor in that not-so-far-off day when talking pictures will be an antiquated novelty, a source of amusement, hilarity and amusement with the younger generation to come.

▼

I BELIEVE that David Wark Griffith is sincere, when he states in his program note that the production of "Abraham Lincoln" was approached with sincere reverence, striving to present the little man of human qualities, who was the soul of the figure tradition has made him.

That it all was true, Griffith has shown Lincoln, the man and in a stirring closing sequence Lincoln as thousands of Americans picture him today—about Atlantic, across the great prairies, in the rainbow, yes, the youth that makes America of the present.

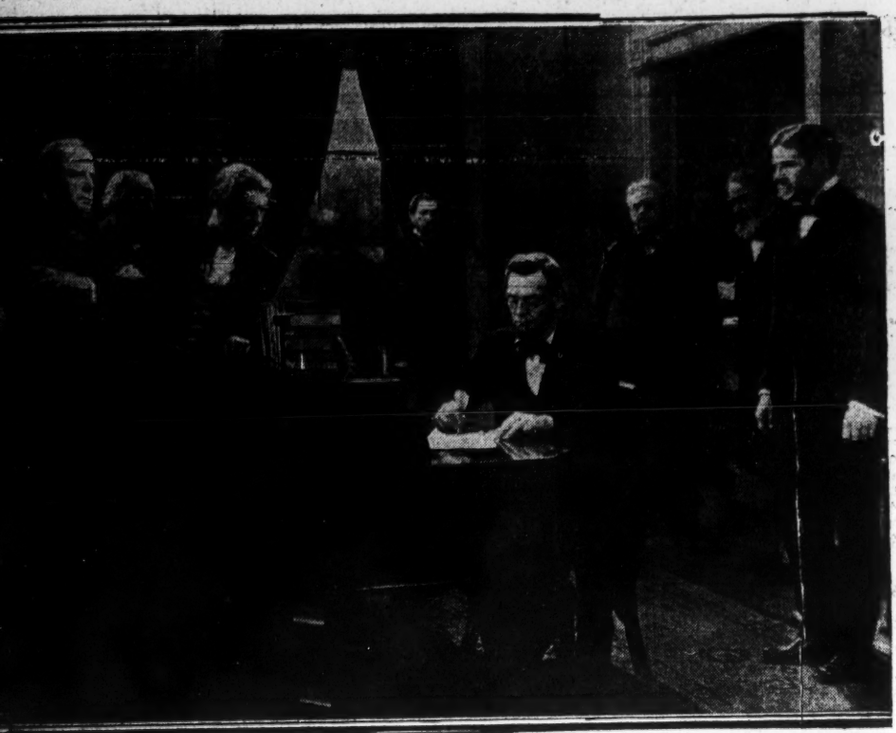
▼

GRIFFITH has provided some of the best acting we have seen in years. The opening sequences are where the soul of the more-than-man, that was Lincoln, provides a brilliant prologue for the picture to come. It is indeed a study of a boy, of a young man, of a lover, and finally of a man. Even the slight sentimental touches which have crept into the history of Lincoln, the romance with Ann Rutledge, the love for Mary Todd, are so well handled that they seem a portion of each character in the drama. It is when it brings about an awakening in the boy to some problem, but vague, that Griffith has a grasping, yet, that is beautiful in story and in pictures that will be long remembered. Here, Griffith has taken a page from the Hearst Metrotone News and contemporaneously with events, filming the film, he makes Lincoln, the boy, the man, the President, the leader, the lover, the friend, the man, the boy, the man, the President, the leader, the lover, the friend, the man, the President, the leader, the lover, the friend, the man, the President, the leader, the lover, the friend

ite Spots of Overdone Effect

FILM OPENS AT CE

ator Human and Believable Walter Huston, Declares Critic



As Griffith reconstructed and Huston played the scene of the signing of the emancipation proclamation. Lincoln is surrounded by his Cabinet. Players whose names are of considerable prominence do bits.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

him. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left out—left out, undoubtedly, because of this over-awed reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more nor less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Indeed, "Abraham Lincoln" emerges a fine, neat, beautifully produced film—will vulnerable spots to be sure—but something stunning to look at and pleasant to listen to.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet—he wrote "John Brown's Body"—though frequently lacking in dramatic values, is also frequently of a lyric quality.

Seldom has the screen offered anything in the way of writing or acting that even faintly approaches those scenes of Lincoln's courtship of the lovely Ann Rutledge and her untimely death. Here is writing. And here is acting, with the lovely Una Merkel, as Ann, contributing one of the finest performances of the year.

Though it is a romanticized, idealized, revered Lincoln you see presented here, from his courtship of Ann, his political debate with Douglas, his marriage to Mary Todd, and then, through those terrible years of the Civil War to his death at the hands of John Wilkes Booth, don't let it deter you. "Abraham Lincoln" is a picture that calls for your attention.

'Abraham

Walter Huston as the young Lincoln and U
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V

TRUE Depicti
Called Masterpiece

by Al Sherman

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The Cast

The MORNIN

America's Aut

Weather
Partly cloudy.

VOL. 116. NO. 58 NEW Y

Flying Heels Show
Camden's Honey Locust

Tantivy Third At Lincoln

Whitney Racer, Well Supported, Gains but Fails to Catch Leaders.

LINCOLN FIELDS, Crete, Ill., Aug. 26.—J. N. Camden's Honey Locust defeated Equation and the H. P. Whitney gelding, Tantivy, in the Momence Purse, feature of today's bill here. Honey Locust led the field from start to finish. When the seven furlongs was completed he had one full length over F. F.

New Burden On Jamestown

Speculate Whether He Can Carry 130 Extra Quarter in the Hopeful.

SARATOGA SPRINGS, N. Y., Aug. 26.—All eyes are being cast in the general direction of the Hopeful Stakes. That most important 2-year-old fixture, worth some $56,000, will be decided over the six and a half furlong course on the final day of racing here next Saturday.

George D. Widener's Jamestown

Death Robs Scr

"ABRAHAM LINCOLN" SOUND FILM OPENS AT CE

Character of Emancipator Human and Believable in Portrayal by Walter Huston, Declares Critic

Una Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

By WILLIAM BOEHNEL.

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection.

Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the heartaches and failings of a human being. As Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left out—left out, undoubtedly, because of this ever-used reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more nor less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Indeed, "Abraham Lincoln" emerges a fine, neat, beautifully produced film—all rubberstamp parts to be sure—but something stunning to look at and pleasant to listen to.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet, the poet, John Brown's Body—though frequently lacking in dramatic values, is also frequently of a fine quality.

Huston has the never affected anything in the way of acting or acting that even faintly approaches those scenes of Lincoln's courtship of the lovely Ann Rutledge and her untimely death. Here is acting, and here is acting with the best. Una Merkel as Ann, contributing one of the finest performances of the year.

Though it is a commonplace that we have viewed Lincoln, we are provided here, from his courtship of Ann, his political debate with Douglas, his marriage to Mary Todd and the events from Gettysburg to the day that he was to die at the hands of John Wilkes Booth, just as it does so, "Abraham Lincoln" is a picture that will be long remembered.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

Ny Eve Sun. Aug 26 1930

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' With a Script by Stephen Benet.

By JOHN S. COHEN, Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Gaiety. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of reverence.

Thus Mr. Griffith's "Abraham Lincoln" goes back in the past for its dramatic treatment, goes somewhat contrary to the analytical biographies of today in which the central figure is brought down to earth by debunking.

Here the poetic tradition is adhered to, and while the figure of Lincoln remains a human being rather than a stuffed historical figure, there is no denying that he is romanticized to the point of occasional monotony. It is hardly a complete picture of the Lincoln who told rough stories as well as freed the slaves and flew in the face of his party in the matter of kindness as well as wisdom. Rather is it the Lincoln of an excellent but minor Homer's imagination—a Lincoln who is benignly brave rather than the rough hewn, rugged figure that he must have been. It isn't that there is too much softness in Mr. Griffith's Lincoln, but that there is not quite enough ruggedness.

This is probably due to the selection of episodes in his life, namely the most romantic ones, and to the bare literary beauty in Stephen Vincent Benet's script. But at any rate, we are offered a poet's figure rather than a well-rounded character. This is not mentioned as any major fault, I hasten to add, but merely as a description of what sort of protagonist is offered and as a partial, if somewhat presumptuous explanation as to why the film becomes occasionally monotonous. In further explanation of this occasional monotony, it may be said that it is almost bound to happen in a highly episodic film, or a play for that matter, in which there is no direct or lasting conflict of characters.

And this is a poetic biography, that and nothing more—although there is physical action in several battle scenes, and in Mr. Griffith's excellent staging of the assassination scene.

His birth is shown and this is followed by an episode dealing with his first love, Anne Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is a rising legislator, follow, and then come his marriage to the highly tempered Mary Todd, his campaign against Douglas and his acceptance of the Republican party's nomination for the Presidency.

Thus goes "Abraham Lincoln," scene by scene, and finally as climactic episodes there are the battle of Winchester and his refusal to permit Lee to be shot and, of course, his own assassination.

Pictorially this resembles the same scene from Mr. Griffith's own "Birth of a Nation," and it is, here, most effectively staged.

There is beauty in "Abraham Lincoln," photographic beauty as well as beauty in the writing and the acting. Here are there scenes in which the quality of the poetry in "John Brown's Body" is attained; in the love scenes between Lincoln and Anne Rutledge—which are photographed in the woods around Springfield, and which, despite occasionally coyness on the part of Una Merkle as Anne, are meltingly lovely; in the battle scenes; in the scene in the sea of tents in which Lincoln saves the life of a young soldier who had shown cowardice on seeing the dead face of his boyhood chum.

And there is a lovely sense of the past in the costumes and the sets of William Cameron Menzies.

Walter Huston is ideal for the role of Lincoln, pictorially as well as otherwise, and if he lacks ruggedness, it is due to the general treatment of the character. At any rate, he is exceptionally interesting. Una Merkle is, as previously stated, a little cog, but quite fetching as Anne, and Kay Hammond, Lucille LaVerne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

"Abraham Lincoln" has its faults, both as an entertainment and as a biographical picture; but while many may regard it as a stilted affair and while others may condemn it for such an anachronism as having the slaves on an American-bound slave ship in 1809 sing what sounded like modern arrangements of Negro spirituals, it has something that not one talkie in a hundred has, namely—quality.

And it obviously represents a good outlet for the sense of poetry that Mr. Griffith has always evidenced in his silent pictures.

Ny Eve Post aug 26 1930

The New Film: *By Thornton Delehanty*

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

D. W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central; a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors—Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme—contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture slackens at times in the intensity of its interest it is simply because the material is too deep and too wide to permit of sustained drama. Either it had to be fragmentary or it had to retain the whole progress not only of a single life but of the epochal events which combined to mold that life into its noble and tragic aspects.

In choosing to draw as much of Lincoln as possible, Griffith covered a span of events equal in scope and detail to that of a full-sized biography. The picture begins before Lincoln himself begins; it shows in a masterfully incisive manner the first antagonisms which already were beginning to split the North and South as far back as 1809, and then it goes on in a series of pictorial flashes to show Lincoln's migration to Kentucky, his journeys afoot to and removal to New Salem in Illinois, his courting of Ann Rutledge, his marriage with Mary Todd, the struggle for political recognition in Illinois, and so on through the most dramatic events of the Civil War, ending with the assassination in Ford's Theatre in Washington.

The result is that of "Abraham Lincoln" [illegible] you from scene to scene, it certainly leaves you with the sense of having been in a position to talk with one of the great characters in history. Somehow rather than [illegible] a bunch of facts and dates, [illegible] a bunch of knowledge of Lincoln and the personal [illegible] which [illegible] in single [illegible] [illegible] [illegible]

My Eve Graphic
Aug 26 1930

Screen-Views

by JULIA SHAWELL

"ABRAHAM LINCOLN"

Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

After a lapse of many seasons of floundering in melodramatic tales and ineffective romantic interludes, Griffith has returned to the field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the shelves of fame, focused upon him a simple understanding and developed him on celluloid in soft, smooth terms of genuis.

Walter Huston

In the new Central tenant, Griffith has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Griffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckoned with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its roots the simplest desires of a humble man and the highest aspirations of a great statesman. It is perfectly balanced. Its episodes so deftly thread into the parade of dramatic events and its characters so remarkably interpreted it carries the audience out of a Broadway theater back into the period which it presents and along the march of events from the Lincoln's birth to his death. It has shadow flashes of such photographic beauty as to make one breathless and in its entirety, it leaves one spent with the force of its appeal.

Walter Huston, in the title role, has reached the high mark of his acting career on the stage and on the screen. He has mastered more than the physical appearance of his character and on several occasions last night he was given unanimous applause as a just recognition of his accomplishment. Lincoln, as Abe Hutchett, was one of the most charming speaking figures the screen has yet offered, and all the other characters were given equally deserving of praise. Robert Emmett, Mrs. Hammond, Lincoln's Cabinet, Jim Rutledge, Ann Rutledge, Mary Todd Lincoln, Mr. Hammond, Mrs. Rutledge, Henry Clay, Jim Rutledge, Mrs. Rutledge, Mr. Worthington, Mr. Hammond, Mr. Rutledge, Henry Clay, with which Mr. Huston has made his other important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot be missed by any one.

My Eve World
Aug 26 1930

REEL REVIEWS

By George Gerhard

REVERTING, after all these years, to his beloved Civil War theme, David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

Griffith has taken here a subject which, to all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this ungainly, awkward rail-splitter from the backwoods of Illinois than with the popular legends of history. He set out, in other words, to debunk history, as did Rupert Hughes in the case of Washington, but, of course, he didn't go nearly so far as did Hughes.

He did go a pretty long way, though, and showed the sadness, the heartbreaks and the humanity of this gawky youngster who rose from nothing to immortality. And what a job he has made of it.

If there was any criticism of the film, it would be in the missing step which Griffith and his associates have taken in an effort to keep their story upon an even keel when considered from the point of the present-day sympathies of the North and the South. At times Lincoln and Stanton and other Washington men put a bit too keen and tender and, in various things, he was also generous to a greater light.

Here and there the history has been twisted with phrases, but in any event, of course, the example and precept of it as the great Lincoln lived in the time of the Harrisburg speech in the Ford Theatre box in which he was assassinated. There were other little touches which were at odds with popular history, but it might conceivably be that Stephen Vincent Benet, who wrote the story, is right and the history books wrong.

Griffith and Benet have done a job here of which they might be proud. But the job doesn't end there. For Walter Huston, in the same part, has given one of the most sincere, sympathetic and humane performances it has been our privilege to see in months. With the end of the author Huston shows here that Abraham Lincoln was an ordinary man, one with ordinary ideas about life and things. He wasn't at all times an idealist, and he wasn't averse to engaging in a good fight when occasion demanded, nor was he averse to smoking now and he could drink raw whiskey.

The war stuff was thrilling, too, despite the antiquated maneuvers and equipment of the civil War days. Griffith has managed to parade this part of the story with an interest which is surprising in the light of the most devastating material of the pre- and post-Kaiser days. The Northern stuff received more applause that night than did that of the South.

Lionel Barrymore was a pretty fine job, and Gilbert Emery did a good job as Stanton. Mary Rutledge was a pretty girl, and Ann Rutledge was a pretty girl, too. This is the most active and interesting young woman, incidentally, we think you find that they could and did, if you know what we mean, but the portrayal was a thing of beauty in all ways.

Robert Emmett was a pretty fine job, and Gilbert Emery did a good job as Stanton. Mary Todd was a pretty girl, too. This is the most active and interesting young woman, incidentally, we think you find that they could and did, if you know what we mean, but the portrayal was a thing of beauty in all ways.

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Aug 26 1930

Women Wear

WALTER HUSTON IMPRESSIVE AS ABE LINCOLN

Splendid Performances in Distinguished Production of "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

WALTER HUSTON

David W. Griffith's "Abraham Lincoln," given its "world premiere" last night at the Central Theatre, is not the great epic of the screen some hoped for. It is not, I venture to state, the final and definitive talkie edition of the life and works of the martyr president. But in so far as it was in the power of a great actor and a great producer to make it so, "Abraham Lincoln" is a stirring and satisfying picture, dignified and impressive in its serious moments, touching in its tender scenes and humorous in its lighter aspects.

Walter Huston, as the Great Commoner, gives a splendid performance, free from the taint of exhibitionism, honest and inspiring. He is ably seconded by a fine corps of actors. The production itself is a distinguished one.

Despite Mr. Huston and the author of the script, the high spot of the evening did not deal with Lincoln. It came when Sheridan, hearing the sound of guns and fearing disaster, galloped from 20 miles away, reformed his scattered forces and turned overwhelming defeat into a heartening victory for the union forces. The scene in the theatre when Lincoln met his tragic end was especially dramatically staged.

Sometimes the film is replete with realism, although one felt that certain shots that might very well stand longer treatment were omitted. For fear of showers of movement. The Lincoln thought debate, for example, which made an interesting a picture, suffered materially from the desire to get the speeches short. The President's speeches in the debate, as well as the theatre, including the second inaugural address, and the Gettysburg masterpiece, sounded further without achieving genuine dramatics.

But these were minor defects in a great picture, adequately imagined, lovingly and well wrought.

In a word, it is not quite the great work of art it might have been, but it is a great picture, and perhaps it could have been no more than that. And that is enough. It is, as the broadcasters say, the best we have had so far. Mr. Huston's characterization of Lincoln is a fine one, and he is ably supported by the cast.

Perhaps a word may be offered about the photography, which was good in the majority of the scenes, but at times it suffered from a blurred effect. The photography in the scenes in the theatre, for instance, was good, and the scenes in the log cabin were good, but in the scenes in the open there was a blurred effect which was not pleasant.

Perhaps a word may be offered about the photography, which was good in the majority of the scenes, but at times it suffered from a blurred effect. The photography in the scenes in the theatre, for instance, was good, and the scenes in the log cabin were good, but in the scenes in the open there was a blurred effect which was not pleasant.

Journal of Commerce

D. W. Griffith's 'Lincoln' Masterpiece of Screen

By JULIUS COHEN

If the talking motion pictures never present a greater masterpiece than D. W. Griffith's "Lincoln," which opened at the Central Theatre last night, they will still have accomplished their purpose in the scheme of things. For sheer beauty, simplicity and divine inspiration, "Lincoln" will live longer than its creators. A more poignant and soul-gladdening picture has never been and perhaps will never be seen. From Lincoln's cradle days in the log cabin, to that fatal day in the theatre when he was shot by a mad actor seeking immortality, the production moves with a speed which no other director has hitherto been able to impart to the silent or talking screen.

Walter Huston, playing the role of Honest Abe, gives to that famous person all the warmth, charm and other typical Lincoln qualities which we have learned were possessed by our great Emancipator. His slow, almost deliberate walk, his drolling speech, his very features, were uncannily brought back to life by Mr. Huston.

He was every inch the Lincoln of our text books and our visions.

Griffith has transcribed more than just a biography of a very human man. He has given us drama that, after all, is the kind of entertainment sought for by super-jaded intelligences. The master director has spanned intervening years. The pleasing story, omitted as digressions, is presented in presenting the life of President Lincoln. We see the place of a young rail-splitter, we see the place of a young lawyer, we see the place of a President, we see the place of a President-elect, we see the place of a President-in-Office, we see the place of a President-in-Mourning. We see the place of a President-in-Death. We see the place of a President-in-Memory. We see the place of a President-in-Posterity. We see the place of a President-in-Immortality. We see the place of a President-in-Eternity. We see the place of a President-in-Infinity. We see the place of a President-in-Nothingness. We see the place of a President-in-Everything. We see the place of a President-in-Everywhere. 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Brooklyn Daily Eagle

Aug. 26 / 1930

The Cinema Circuit

—By MARTIN DICKSTEIN—

D. W. Griffith's First Talking Picture, 'Abraham Lincoln,' Comes to the Central

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkie producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than 'The Birth of a Nation.'" To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great picture.

In attempting to "present the virile man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial biography of the Great Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has been claimed to be "greater than 'The Birth of a Nation'" should offer something more than a character study.

Mr. Griffith's "Abraham Lincoln" picks up the career of the martyred President in his early days as a legislator in Springfield, Ill. Briefly it traces his political battle with the eloquent Stephen Douglas, his short and sorrowful romance with the fair Ann Rutledge, his rapid rise to the Presidency and the heart-breaking years in the White House during the Civil War, which were to be ended so abruptly by his assassination at the hands of the fanatical Booth. In between there are shots of the advancing and receding waves of battle (stirring episodes, full of the magnificence and pictorial sweep of the Griffith tradition) and a few more intimate glimpses of Grant and Lee behind the lines. Sheridan's famous ride is depicted thrillingly and gloriously.

But, mainly, the new picture is the Central sticks closely to biographical channels. It is not the Civil War that this "Abraham Lincoln" gives you, nor the hectic days that came immediately after. It is, as Mr. Griffith tells you again in the printed foreword, "a story of a human being who lived and loved, even as you and I." A character study of the rail-splitter who became President — accurately conceived and masterly pursued, yes, a character study. As drama, as material for the full, tremendous scope of the talking picture it leaves something to be desired.

Nothing but praise, however, should go to Walter Huston for a magnificent portrayal of Lincoln. It is a performance to be remembered. In the recently tender scene in the face of the realization that the person he loves is not — in the Mirkel, in the Rutledge, in Una Merkel (as Mary Todd Lincoln), to Hobart Bosworth (as General Lee), to Ian Keith (as Booth) and to the other principals in the large cast hardly less credit is due. The acting is, in all truth, thoroughly distinguished.

But, excellent as it as (and no more than) a pictorial biography, "Abraham Lincoln" misses being the great picture which, in all sincerity perhaps, came heralded as better than "The Birth of a Nation."

"Abraham Lincoln"

Joseph M. Schenck presents a talking picture based on a story by John W. Considine Jr., adapted by Stephen Vincent Benet and directed by D. W. Griffith. At the Central.

THE PLAYERS

Walter Huston	Una Merkel
Hobart Bosworth	Helen Ware
Kay Hammond	Jason Robards
Lucille La Verne	Russell Simpson
Ian Keith	Gordon Thorpe
Helen Freeman	Oscar Apfel
W. L. Thorne	Fred Warren
Frank Campeau	Edgar Deering
Otto Hoffman	Cameron Prudhomme
E. Alyn Warren	James Bradbury Sr.
Charles Crockett	
Henry B. Walthall	

Brooklyn NY Standard Union

"Abraham Lincoln"

Walter Huston in Superb Portrayal of the Great Emancipator on Central Screen

By EDWIN C. STEIN

"ABRAHAM LINCOLN," a United Artists picture directed by D. W. Griffith, with a cast including Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Jason Robards, Henry B. Walthall and Frank Campeau. Dialogue by Stephen Vincent Benet.

Again the Central Theatre, recently rocked by the mighty guns of "All Quiet on the Western Front," resounded to the crash of falling shells and rattling musketry, when, beautifully etched against the background of the war between the States, D. W. Griffith brought his "Abraham Lincoln" into the theatre last night to the thunderous applause of a brilliant and enthusiastic audience.

"Abraham Lincoln" is the stirring, pulsating, breathing story of a great American. And the film, while it has its weaknesses, will go down to posterity as a great work because it treats a big subject in a strong and sincere manner.

When it is considered that the picture covers a period of fifty-four years, from the time of Lincoln's birth to his assassination and includes all the highlights of his career, as well as the war between the States, it will be seen that David Wark Griffith, greatest creator of historical spectacles that he is, faced a gigantic problem.

And when it is further considered that he was forced to deal with almost pure biography, the gargantuan immensity of his task may be further understood. It is to Griffith's credit that "Abraham Lincoln" is revealed as such a mighty human document. But all the credit must not go to Mr. Griffith. A great deal of it must be reserved for the superb cast which enacts the production.

Walter Huston, playing the title role, delivers the finest individual bit of work I have ever seen. He doesn't merely play Lincoln; he is Lincoln. Not only is his physical resemblance startling in the extreme, but he has captured something of Lincoln's soul. In no other way could he portray the great spiritual beauty of the man. In no other way could he capture the tolerance and patient suffering that was his, and in no other way could he express so sincerely and accurately the dramatic drama and humor, sometimes bordering on the ludicrous, that was Lincoln's humanness.

Una Merkel, the first time she is on the screen, almost steals the picture. Here is an Ann Rutledge that one will not erase. The private story of Lincoln's love for Ann Rutledge is lovingly and tenderly portrayed. Miss Merkel is a great actress, and is particularly the highlight of the film.

Kay Hammond is excellent as Mary Todd Lincoln. Lucille La Verne makes a memorable Queen Victoria. Ian Keith is excellent as the actor, John Wilkes Booth, and the remainder of the cast leaves little to be desired.

Abraham Lincoln has the fault of perhaps too much dialogue. Some of the speeches of Lincoln and Douglas, for instance, are long and tiresome. Perhaps a few of the speeches could be shortened without impairing the story. This fault, however, is negligible. The film is a great piece of work, and there are many, many, many,

Brooklyn Times Aug 27 1930

The Current Cinema

Walter Huston Stars as Abraham Lincoln In New Griffith Epic

"ABRAHAM LINCOLN." D. W. Griffith all-talking picture. Story by Mr. Griffith and Stephen Vincent Benet. Directed by Mr. Griffith. Dialog by the co-authors and J. Gerritt Lloyd. Sets designed by William Cameron Menzies, executed by Park French. Karl Struss at the camera. Music by Hugo Reisenfeld. A United Artists' picture, presented by Joseph M. Schenck at the Central Theatre, Manhattan, with a cast including the following:

Abraham Lincoln ..... Walter Huston
Armstrong ..... Edgar Deering
Ann Rutledge ..... Una Merkel
Lincoln's Employer ..... Russell Simpson
Sheriff ..... Charles Crockett
Mary Todd Lincoln ..... Kay Hammond
Mrs. Edwards ..... Helen Ware
Mid-Wife ..... Lucille La Verne
Tom Lincoln ..... W. L. Thorne
Nancy Hanks Lincoln ..... Helen Freeman
Offut ..... Otto Hoffman
Stephen A. Douglas ..... F. Alyn Warren
Herndon ..... Jason Robards
Tad Lincoln ..... Gordon Thorpe
John Wilkes Booth ..... Ian Keith
John Hay ..... Cameron Prudhomme
General Scott ..... James Bradbury, sr.
Young Soldier ..... Jimmie Eagle
General Grant ..... Fred Warren
Secretary of War Stanton ..... Oscar Apfel
General Sheridan ..... Frank Campeau
General Lee ..... Hobart Bosworth
Colonel Marshall ..... Henry B. Walthall

Mr. Griffith's "Lincoln" measures up in every way to "the D. W. Griffith standard," and should be classified among his best pictures.

From the birth of Lincoln, to his assassination, the story has been presented in the form of episodes, to which Mr. Griffith has added his singular treatment, at moments building suspense or adding thrills here and there to make screen entertainment, with "talk" added, in such a manner as to engage young people as well as their elders.

By and large, this is a human document, based on incidents and anecdotes, some better known than others, in the life of the Civil War president. Mr. Huston, who makes his Lincoln just the human fellow the director wishes to accentuate, scores mightily in the chief role. Such rare touches as the scene at the grave of Ann Rutledge, young Abe's fight with a burly aggressor, the arrival at President Lincoln at the White House, Lincoln's receipt of despatches from the front, and the drawing of a shawl about him in the hay in Ford's Theatre when the assassin is approaching—these, certainly to Mr. Griffith's presence on the set while the picture was being whipped into shape.

Episodic the work assuredly is, but skillful handling of the continuity blends the parts together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. Bosworth's "Gen. Lee" compels admiration.

Symbolic matter has been interpolated to intensify certain episodes. Camera work of a high order is noted at every turn.

Mr. Griffith worked with a hand-picked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably. Miss Hammond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good account of himself as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is as assured as the continued movement of the tides.

Brooklyn Citizen Aug 26 1930

REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

D. W. Griffith has finally succumbed to the "talkies." His latest screen production, "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, before an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" let it be said at the outset, is one of the finest and most moving dramas that has yet reached the screen. It is not, in our judgment, another "Birth of a Nation," but then we doubt if Griffith or anyone else for that matter, will ever be able to equal that screen masterpiece.

Walter Huston, former stage star and more recently one of the most distinguished actors appearing in pictures, is admirably suited for the role of the martyred President. Not quite six feet tall, but lanky and with what seemed to be the Lincoln traits and characteristics, Huston's playing of the part is superb. In choosing Huston for the role, Griffith hit upon a happy idea. Huston's work could not have been improved upon.

The picture "Abraham Lincoln" is made up of short sketches in the life of the Great Liberator. In filming the life history of "Honest Abe" Griffith had no easy task, since few Americans have had as colorful career. The most important episodes are [illegible] in a clear and convincing manner, particularly the scene showing assassination of Lincoln in Ford's Theatre in Washington.

The finest scene, or scenes, [illegible] of the making of "The Birth of a Nation," being so realistic as to keep the night's audience, literally speaking, in the dark. Griffith's talent, too, is especially good here, the masterful hand of Griffith being much in evidence in this particular scene.

Griffith has successfully blended a high and [illegible] comedy [illegible] Ann Rutledge, the beloved [illegible] of Lincoln, Mrs. Hammond as Mary Todd Lincoln, Ian Keith as John Wilkes Booth, Henry B. Walthall whose [illegible] in the [illegible] is "The Birth of a Nation," Jason Robard as Lincoln's [illegible] and [illegible] Lincoln's [illegible] Hoffman, Russell Simpson, Cameron Prudhomme and James Bradbury.

"Abraham Lincoln" is [illegible]. A [illegible] in the United States and [illegible] Griffith [illegible] the [illegible] of [illegible] Lincoln.

H. B.

Wall St Journal

Aug 27 1930

THE THEATRE

Griffith's "Lincoln"

United Artists presents D. W. Griffith's *Abraham Lincoln*, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Menzies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's *Abraham Lincoln* offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate and the scene in the theatre where the great President is shot.

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sincere purpose which motivated the Civil War President. Again and again—but not too often—in the heat of conflict, he repeats the words: "The union must be preserved." The illusion is perfect.

Mr. Huston's make-up is typical of the detailed perfection achieved with all the actors. We see *Lincoln* as a young man, courting the lovely *Ann Rutledge*, played simply by Una Merkel; as a middle-aged man debating with *Douglas* and returning humbly to a home presided over by *Mary Todd Lincoln*, played by Kay Hammond; and as the worried President, full bearded and weighed down by colossal responsibility and almost uncontrollable feelings of human sympathy. The changes wrought by time and experience in the face of Lincoln are admirably achieved: the changes in his character are as beautifully portrayed by Mr. Huston's acting.

Other characters that come to us at periodic intervals, like illustrations from a history book, are Fred Warren's *General Grant*—smoking cigar after cigar and indulging freely in whiskey; Hubert Bosworth's *Lee*; Frank Campeau's *Phil Sheridan*; Oscar Apfel's *Stanton*; James Bradbury's *General Scott*; B. Alyn Warren's *Douglas*, and Ian Keith's *John Wilkes Booth*. The veteran Henry B. Walthall, of *Birth of a Nation* fame, also appears for a moment as one of *General Lee's* colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sung by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most poignant scenes in the picture presents *Lincoln* following the course of the war with *Stanton*. News is brought that the northern forces have been severely routed. It seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where *Sheridan* is having his midday meal. Suddenly the *General* hurries outside to ask an old farmer if he can hear the sound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famous ride begins. Arriving behind the lines, the soldiers in retreat are cheered by the presence of "the fighting Irishman" and are ordered to return to the conflict. A few hours later a telegram is brought to the President and his War Secretary reporting a triumphant victory.

The concluding episode in the picture is beautifully handled. A large audience is assembled in Ford's Theatre. The curtain goes up and the play begins. Then suddenly the President and his wife enter their box, overlooking the stage. The performance halts and a cheer goes up, bringing a speech from Mr. Lincoln. He rejoices that the bloodshed is soon to be over. The show goes on, but while the audience is entrancted by the acting, a figure creeps stealthily around the balcony to the President's box. A shot rings out, Booth jumps to the stage and flinging his hand in the direction of Lincoln's box, he shouts: "Sic semper tyrannus!" and disappears leaving the house in pandemonium.

—R. R.

AMUSEMENTS

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. John W. Considine, Jr., story and production adviser. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 93 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelievable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupendous a theme has been shaped for the screen. The reactions before, during and after the war blend in a finale that teaches only steadfast nobleness of purpose for the good of the nation.

Robbed of none of its vigor or gunshot, this Griffith masterpiece yet contains not a physical gesture, not a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium wherein both sides are always winning and both win.

The Yanks parade past the Bowerstone fronts in office as salute into the Dixie boys' flag waving as conference of the President and his cabinet are turned to the throbs of gathering cavalry, or the theatre of the boyish Mary Todd Lincoln with the White House servants.

A vivid prolog, recreating the times with camera swooping through dark, ill forests, hazy fields and cloudy skies, brings the opening to the little log cabin and the birth of Abe. Romance of Lincoln and Ann Rutledge is slightly overcrowding in parts. Una Merkel at times gives the light to attract a man of the Confederate cloth. She is quite natural as for a childhood of rarity at the birth scene, which is one of the impressive scenes. Lincoln then grows up to full stature for the first and last time dating back his years in a flashing prolog.

From the first fight with Captain Kerr and the passing of Ann Rutledge, that practically makes the personality of Lincoln forgotten in the good of Griffith, the mastery of Huston in the role is overwhelming. It is a performance unbelievable during its length and overpowering moments of its characterizations.

The scenes at Springfield show the Lincoln family, Mary Todd, Herndon, Ann Rutledge, Lincoln's law partner, Stephen A. Douglas, and the Lincoln boys. Lucille LaVerne is outstanding in the role of Mary Todd. Jason Robards as Herndon is a fine character, and Una Merkel is good as Ann Rutledge. Kay Hammond is good in the role of Mrs. Lincoln, and Russell Simpson is good as Stephen A. Douglas

Jewish Daily Forward
Aug 27 1930

אין סענטראל טעאטער

יונא מערקעל און וואלטער יוסטאן, אין א סצענע פון דער טאקי „לינקאלן" וואס ווערט איצט געוויזען אין דעם סענטראל טעאטער אויף בראדוויי.

ד. וו. גריפיט, דער פראָדיוסער פון דער נייער קונסט-טאָקי „אייברעהעם לינקאָלן"

ווער ער איז און זיין קאריערע אלס א מויוויי־רעזישיסאָר.

צו דער ערעפנונג פון דער טאקי „אייברעהעם לינקאלן" אין קיין יארק געקומען דער רעזישיסאָר און פראָדיוסער איהרער, ד. וו. גריפיט. עס איז רערזעלבער מויוויי־רעזישיסאר, וועלכער האט אויסגעפירט אזעלכע מויוויס ווי „בוירט אוו ע נעישאן", „אינטאלעראנס", „בראסקו בלאסאמס", און צעהנדליגע אנדערע פילמס. זיינע בילד דער צייבענען זיך אויס מיט א גרויסען פארגעס. מיט א ברייטקייט, וואס מאכט אין איינדרוק און פארבליבט אין זכרון.

אין „אייברעהעם לינקאלן", צום ביישפיל, האבען נים ווייניגער ווי 150 אקטיאָרען, קלענערע און גרעסערע ראָלען. פאר דער טאקי האט מען געבויט 70 באזונדערע „סעטס", אדער רעקאָרדצעלט. אויף צו שרייבען דעם רעזולטאט פאר דער אויפפיהרונג האט גרייס אנדשירט אייגעס פון די אנזעהנטסטע אמעריקאנער פאטעגן. מיטגעל וויכטיגע בעגעס, דער נעווייער פון דעם פוליטער פיין פאר פאטעזיע, דעם יאהר.

וואס פאר אן איינדרוק די טאקי מאכט, לאזן דער לעזער זעהן פון דער קריטיק וואס ערשיינט אונטן, ווען ער פיידלט, אין נאכאמאל אן „אמיטיעל", דע ראנטאר אין „אמיריקאנס".

דעם שרייבער פון די פארטיל פון אויסגעזעהן די מאנ די לי מיטגעל פון אויף אין מיטגעל אין אין אין

Morning Telegraph
Sun Aug 31 1930

by Al Sherman

"ABRAHAM LINCOLN."
United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Cast: Hobart Bosworth, Kay Hammond, Walter Huston, Una Merkel, Lucille La Verne, Lan Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. (At the Central)

Opinion: This is David Wark Griffith at his best—which means that it's box-office potentialities are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North is problematical—but it will bring the shekels into your cashier's window.

Story: This is the history of Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Park. It carries Lincoln through his beautiful love scenes with Ann Rutledge on to his marriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Direction: Griffith has made a directorial comeback in this picture. He is again the master megaphone wielder—aided and abetted by Cameraman Karl Stuss. The director has handled this picture with tact and true appreciation of his subject plus an understanding of the theater that makes "Lincoln" certain box office.

Acting: The laurel wreath goes to Walter Huston as the Abraham Lincoln of the picture. He has handled his role sympathetically and well. Una Merkel as Ann Rutledge gives a flutteringly-Gish-like performance that was interesting, while Kay Hammond as Mary Todd deserves due credit for a fine bit of acting. The others in the cast are startingly faithful to the roles they portray.

Dialog: Beautfully poetic and lyrical in its qualities at times—and interesting throughout, even at those moments when the play reaches the depths of dramatic hokum.

Exploitation: Tie up with your local bookstore and nearest library for book displays on any particular Life of Lincoln. Hold children's matinees for school kids and try to get the Board of Education to endorse or sponsor the film. The local clergy should see it at a special performance and get them to lend their endorsement to the picture. They will, I am certain. Handle your exploitation in a dignified manner and avoid circus tactics on this picture. If you can get your local paper to run a novelized version of "Abraham Lincoln" it might be a big help.

Sun. World Editorial
Aug 31 1930

Mr. Griffith and Abraham Lincoln

MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discussed critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

When it is considered that Mr. Benet was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but seasonably busy—rail splitter the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals.

Sun. Times
Aug. 31 1930

* * *

"Abraham Lincoln."

WALTER HUSTON also contributes an impressive performance as Abraham Lincoln. Griffith's episodical auditory study of the martyred President.

This is Mr. Griffith's first feature with dialogue, and he is congratulated on the major part of his work. The script of this film is attributed to Stephen Vincent Benet and Gerrit Lloyd, and have accomplished their task praiseworthy fashion. The lines that fall from Lincoln's lips are effective and are especially well spoken by Mr. Huston.

Mr. Griffith's direction sometimes reflects his work of past days, but in most instances it is well fitted to this feature, a turning of the pages, sometimes rather fast, of the life of the railsplitter. It shows his human side, his fine mind, his woe and chagrin when Ann Rutledge passes away, his dogged determination during the Civil War, his physical and moral courage at all times, his sense of humor and his tolerance. And in portraying this man among men Mr. Huston does so with the anticipated earnestness and sincerity.

Mr. Griffith now and again emphasizes incidents that might better have been left to the imagination. Lincoln's romance with Ann Rutledge is charming in the first scenes, but subsequent ones are among the unnecessary stretches in this film, which is more than ringed with melodramatic ideas in depicting the lawyer's grief over Ann Rutledge's death.

It is, however, a most difficult task to put such a biography into film form with the degree of originality with which it emerges from Mr. Griffith's studio, for one may be correct in surmising that this old master of the silent screen wanted every flash in this production to be different from anything that had been seen before on either the stage or the screen.

In his scenes there is most of the time a nice sense of restraint, and it is a pity that in dealing with Mrs. Lincoln he did not spare her some of her sharp remarks.

During the war stretches Mr. Griffith's direction is splendid. He makes the most of the War Office telegraphers and the eagerness of messengers not only to learn the news but to be able to carry a message to the Secretary of War on the chance of seeing the President.

Among the many well conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Stair and Chase are among those in the room. Stair says to the President:

"Mr. President, the people demand a victory. We've got to take Richmond."

Chase declares:

"The country is discouraged; we must do something, Mr. President."

Lincoln is calm. He says:

"It reminds me of a man building a boat to cross a river. * * *"

This does not please the gathering, but Lincoln continues in the same tone:

"Well, he got impatient and started swimming."

Here one of the Cabinet Ministers asks:

"Well, sir, what happened?"

Lincoln answers:

"He drowned. And we mustn't drown this country."

There is the incident of the young soldier who threw his rifle away and was condemned to be shot. Lincoln says:

"Hanging killing blood! I'm tired. But my Generals are right, we must maintain discipline."

The guards are about to take the soldier away when Lincoln instructs them to bring the young man back. Lincoln says:

"I've got it! This is a leg case. * * * I've got shelves full of them—leg cases, but not quite like this one. You see, if the Lord Almighty gives man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? * * * Young man, I'm going to pardon you. Go back and do your duty. * * *"

The soldier says:

"I will, sir, I will."

The President declares:

"I am trusting you."

Mr. Griffith, through Stephen Vincent Benet, contributes quite a number of other such flashes of the indomitable President, but, after Mr. Griffith has finished his story with a glimpse of a little log cabin dissolving into the great Lincoln Memorial, a strikingly imaginative flash, one feels that there are so many stirring episodes of the days of the Emancipator that they might be given in more sufficing detail by showing part of his life, whether it be the romance of his younger days, his political and legal fraes, his storm and his first days in the White House and the Civil War periods, instead of trying to give his full biography in less than two hours on the screen.

* * *

Griffith Regains Film Leadership With His Admirable "Abraham Lincoln"

The "Old Master" Is Himself Again in This Finely Conceived, Subtly Directed and Beautifully Acted Screen Presentation of Highlights in the Career of the Immortal Emancipator, and Walter Huston Gives the Truest and Most Touching Characterization of Father Abe Ever Given on Stage or Screen—Una Merkel, Kay Hammond, Hobart Bosworth, Fred Warren and Frank Campeau Give Fine Performances

My Review Aug 30 1930

THE CAST

Abraham Linsoln	Walter Huston
Ann Rutledge	Una Merkel
General Lee	Hobart Bosworth
Mary Todd	Kay Hammond
General Grant	Fred Warren
Stephen Douglas	E. Alyn Warren
John Wilkes Booth	Ian Keith
General Sheridan	Frank Campeau
Colonel Marshall	Henry B. Walthall
Secretary Stanton	Oscar Apfel
Tad Lincoln	Gordon Thorpe
Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Offut	Otto Hoffman
Nancy Lincoln	Helen Freeman
Armstrong	Edgar Deering
Lincoln's Boss	Russell Simpson
Sheriff	Charles Crockett
Herndon	Jason Robards
Mrs. Edwards	Helen Ware
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle

Story by	John W. Considine
Adapted by	Stephen Vincent Benett
Directed by	D. W. Griffith
Presented by	Joseph M. Schenck
Released by	United Artists

There is one name which will live as long as there is motion picture history, that of D. W. Griffith.

Over fifteen years ago cinema audiences were struck dumb, so to speak, by "The Birth of a Nation." Since that day "The Birth of a Nation" has been considered by many to be the finest picture of all time, and undoubtedly there is sound reason. Mr. Griffith gave us "The Birth of a Nation" and we have paid homage to him ever since. Followed then a procession of masterpieces for which Mr. Griffith was responsible. He was the master, the super-director, the miracle man of the screen.

Time lapses and suddenly we are transplanted into the age of the talking cinema—Griffith remains silent—is almost forgotten; but all at once we are informed that he is hard at work on his first audible endeavor—he is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of yore; ripened, intensified and, if anything, more perfect technically and spiritually. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Hearts of the World," "Orphans of the Storm" all in one—and more than that, he is a newer, broader and greater Griffith. "The Birth of a Nation" established Mr. Griffith as the "daddy of them all"; "Abraham Lincoln" re-establishes him. There are many other fine directors, with merits all their own; but there is not a D. W. Griffith among the entire lot.

Who better might have been selected to play "the great emancipator" than Walter Huston? We cannot say. Mr. Huston is the first reproduction of Lincoln that this reviewer has ever liked; he is, as we have always imagined the man, simple, sincere, romantic and human; not the usual boring, stodgy, laboring and hackneied Lincoln that such uninspired actors as Frank Mcfilyon have annoyed us with. In the hands of Mr. Huston, "Old Abe" is one of the most beautiful characters we have ever known, and we are sure that this is as it should be.

And it will be long before we shall forget the Ann Rutledge of Una Merkel, a tender, lovable and pathetic little Ann, an adorable little soul in frills and bonnet; a pale little wisp of a girl bidding Abraham farewell as death releases her from the world in which she wishes to remain. As Mr. Huston is the ideal Abraham Lincoln, so is Miss Merkel the ideal Ann Rutledge.

The production is an episodic affair of famous incidents and others not so well known. There is no especial situation pressed and, thank goodness, Mr. Griffith saw fit to keep immortality some of the great emancipator's [illegible]

Sun Herald-Tribune Sep 14

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

THE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by solons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Green Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Griffith picture, it seems to me that their objections are based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and self-conscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic portrait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tradition. That, however, is obviously not what Mr. Griffith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now that Abraham Lincoln, even divorced from the romantic lore that has grown up about him, was an enormously attractive, genuinely admirable and entirely lovable person, a man of definite greatness of soul and of very real historical distinction. But there is another Lincoln, considerably more important in American lore today; the Lincoln of poetic legend, of fabulous imagination, the tall, gaunt man in the cloak and the top hat, who told jokes while the rebels swarmed on toward Washington and who was forever saving some frail boy from the firing squad at a white-haired mother's plea. This is the Lincoln who has become the epic folk hero of the nation, the man who has captured the American imagination and the American love to a greater degree than has any other figure in our history.

It is this Abraham Lincoln, the gentle, compassionate, humorous blood brother to such fierce folk heroes of other nations as France's Napoleon, Germany's Barbarossa and Ireland's Brian Boru, who is the subject of Mr. Griffith's study. To capture the enamored American was no easy task. It presented, as a matter of fact, a number of difficulties that would not be faced by producers endeavoring to make an similar portraits of other national heroes. Perhaps the chief problem lies in the fact that the legendary Lincoln is so much closer to being a real, possible human being than are his other colleagues that his picture must be the most difficult of achievements, a characterization that is half legend, half human and half handling. He must be idealized and yet must retain enough of reality to remain an human character. Then, too, there is the fact that almost every American has his favorite Lincoln story, which has to be omitted from a film dealing with his life and at the cost of the critics' bitter anger.

I know that I for one would have refused to accept the film if it had not been for the fact of Lincoln's place in the popular mind. I know, too, that previously some portion of the picture with the information that the man about whom it is to be made was a man of humor would know the reaction of its will know the reaction, also. This, too, would possibly make it worth while in the matter of artistic protection. Then, there is the necessity that the film should satisfy a certain number of the people who have read the Lincoln books.

So, all of these points in favor of the film, in spite of its faults, I feel that it is a good film and a fine one. The most outstanding of Mr. Griffith's virtues, the ability to create a character without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction.

It seems that Mr. Griffith avoided the same pitfalls and captured the same virtues that I have discussed in connection with the Huston portrayal. His production is, of course, sentimental and rose colored, and it, too, is occasionally self-conscious, occasionally lacking in vigor, but for such a picture his lapses are surprisingly few and unimportant. How much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Griffith—or rather Mr. Stephen Vincent Benet, who wrote the scenario—erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth conspiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, gracefully written by Mr. Benet and well played by Mr. Huston's assistants—particularly by Una Merkel as Ann Rutledge; Kay Hammond as Mary Todd, and Ian Keith as Booth—is a distinguished photoplay.

THE COMMONWEAL September 17, 1930

THE SCREEN

By RICHARD DANA SKINNER

Abraham Lincoln

THE screen has long owed a large debt to D. W. Griffith. In the dark days, some fifteen years ago, when "a Mary Pickford subject" or a Theda Bara version of A Fool There Was represented the approximate summit of achievement, Griffith suddenly launched a new standard of motion picture production with The Birth of a Nation. A little later came Broken Blossoms. Both were pictures of extraordinary photographic beauty, in which the power of selective incident was used to heighten both character and story and to create the third dimension of atmosphere and environment. Most of the subsequent worthwhile pictures of the silent screen showed strong traces of the Griffith influence. Then came the talkies. Griffith was forgotten in the excitement of reorganizing an entire industry to meet the demands of a new form of expression. In a surprisingly short time, new values began to appear, and recently such films as Journey's End, All Quiet on the Western Front, Grumpy, and Disraeli have shown the edge of really fine workmanship. And now—along comes Griffith, the forgotten one, with a swift, exciting and richly human recreation of the life of Abraham Lincoln, proving that he, Griffith, is as much the master of the new technique as of the old, and piling up still higher the debt owed him by the screen.

Not all of the happy vitality of this new Lincoln is due to Griffith. Stephen Vincent Benét has a great deal to do with it. He wrote the screen adaptation of Lincoln's life—and that means much more in the talkies, where literary talent is again coming into its own, than on the silent screen. Characters such as Lincoln are peculiarly hard to treat dramatically. They are surrounded by so much of the solemn poppycock of legend that their human reality, in most accounts, is on a par with an animated mummy. Washington emerges from most plays and pictures as a bleached cigar-store Indian—always in full dress, never in nightgown and slippers. Probably no schoolbook story of Paul Revere will ever include the pungent item that he received due and proper payment for riding to Lexington and Concord. Lincoln, even as Drinkwater pictures him, was a sort of prayerful colossus bestriding the spaces near the zenith. Stephen Benét has done better by him, yanking him abruptly to earth, but in such a manner, oddly enough, as to increase his stature. It is something of a feat to preserve heroic proportions in domesticity, but Benét has done just that with his Lincoln, etching his crude humor, displaying his full awkwardness and yet never losing the perspective of that patient tenacity which made Lincoln, against endless opposition, the preserver of a nation and a timeless symbol.

The Benét story also avoids skillfully the dilemma generally facing the writer of historic narrative. By several ingenious devices he manages to keep Lincoln in immediate contact with dramatic incidents of the Civil War. Most writers would [illegible] the individual to the drama of mass [illegible]

By SIDNEY SKOLSKY.

IT isn't very often that I get excited about a motion picture, but I did about D. W. Griffith's "Abraham Lincoln." Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next block would come into my father's dry goods store and buy sheets which he would use for screens.

I can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a $2 admission fee. This in the year 1915.

"What does Griffith think he's doing?" exclaimed people. "Putting on a regular show!"

This was really the start of the two dollar road show picture, although in 1913 an Italian-made flicker, "Quo Vadis," played for twenty-two weeks at a dollar top at the Astor theatre.

Griffith has a long string of pictures to his credit, but it is the talkie, "Abraham Lincoln," which really brings him back to the glory of his pioneer days. It is interesting to note that Griffith produced "The Birth of a Nation" when silent pictures were in their infancy and "Abraham Lincoln" when talking pictures are only three years old. Both have the Civil War for their background.

* * *

SEVERAL weeks ago, in his suite at the Astor, I met D. W. Griffith for the first time. The hour was seven-thirty. He was sitting in an arm chair looking out of the window at Broadway. The street was leaving its day dreams behind and was beginning to light up.

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks faintly and often the last words of his sentences can't be heard. His eyes are gray and misty. He looked tired. He spoke about his plans for the future.

"I would like to produce the perfect picture before I quit. I've got a couple of things in mind. I'd like to make a movie of Benet's poem, 'John Brown's Body.'" Griffith's mind wasn't tired. It was active—making plans.

He spoke about the south, the civil war and its characters. That period and section of the country is in his veins. He was born on a Kentucky farm in 1880. His father, Roaring Jake, was a colonel in the confederate army. They called him Roaring Jake because he could shout to a soldier five miles away. Anyway, that is the legend now.

"Lincoln," explained Griffith, "was always my idea of one of the greatest men who ever lived. For twelve years I had wanted to make a picture about him. I wrote six scripts and read about every line ever written about him. Nothing I wrote really pleased me. Then I got together with Benet. He's a genius.

"You know," continued Griffith, "that I was once a newspaperman." He admitted this proudly. "Maybe not a very good one—but I was one. I know good writing when I read it. I wrote a poem when I was young, and what's more, I sold it. It was called 'The Wild Duck' and I got fifteen dollars for it. I also wrote pictures under the name of Granville Warwick. And I was a ham actor!"

Griffith suddenly stopped talking. The room was very dark now. He picked up another cigarette. He wore a dark suit and a black tie. All I could see were the gray eyes and the cigarette. He only takes two puffs of a cigarette and lets it burn out in his fingers. There was silence for two minutes.

Suddenly and softly he said, "I like this place. Whenever I'm in New York I stop here. You can walk out of this room and meet any one you want to—and many you don't want to. I worked right out there—digging ditches and polishing door knobs. That's something very few people know."

"What about your ham acting days?" I asked.

"I started in pictures as an actor. I played the part of a mountaineer in a one-reeler, 'The Eagle's Nest.' An eagle stole a baby and my role was to rescue the child. The bird put up quite a battle, but I won in the end." He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using this on the angelic Lillian Gish.

He has always been discovering new players. He is credited with bringing forth the talents of Mary Pickford, Lillian Gish and the Talmadge sisters. Walter Huston was already an established star of the stage and screen when he was selected for the role of Lincoln. The big surprise was that he was to play Abraham Lincoln. I asked Griffith why.

"For months," said Griffith, speaking in a voice that sounded as if it were made for recitations, "I was looking for an actor who would not only look like Lincoln, but sound like him. I had seen Huston in 'The Barker' and had made thousands of screen tests of different players.

"One night I was in George Cohan's dressing room in the Fulton theatre. I asked him if he thought Huston could play Lincoln. Cohan replied, 'He could play Grover Cleveland.' I gave him one screen test and I knew Cohan was right."

* * *

GRIFFITH is always searching for types to play in pictures. He follows strange, odd looking people for blocks. Often a man has been astonished when tapped on the shoulder and asked: "Are you an actor? Do you want to go into pictures?"

His brother, Albert Gray, was once asked by an interviewer what kind of a boy David had been.

Albert replied: "D. W. was a nut, and he's still a nut, but a mighty good nut."

I left Griffith sitting in that dark room staring out at the lights of Broadway. He looked like a man who was trying to recapture the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads: "Lincoln—Greater than 'The Birth of a Nation.'"

* * *

IN the mystery play, "The Ninth Guest," eight people sitting about in the living room are suddenly informed by a mysterious voice over the radio that the eight of them are to be murdered before morning.

Nobody present knows who is speaking over the radio, but on the opening night Fannie Brice whispered to her companion:

"My God! Amos 'n' Andy! They always kill me."

And while we're telling things, there's Variety's story of the audience that is so hardboiled that

Walter Huston as Abraham Lincoln in D. W. Griffith's play of that name. He nearly didn't get the part. Photo by Fred Gaten

David Wark Griffith, world maker of movies.

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Lincoln

Date Letter Boxes #2

Theatre #2

EXH
DAILY
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TO

VOL. 28 NO. 49

Belasco Recants and Gracefully

By Arthur James

WE MOVE to congratulate the venerable David Belasco for having the courage and the wisdom, after commenting caustically on talking pictures and predicting their doom, to come out handsomely and acknowledge his error.

• • •

MAJOR EDWARD BOWES had much to do with the conversion of Mr. Belasco through his invitation to the producer to see Miss Greta Garbo in "Romance". After Mr. Belasco saw and heard the picture he sent the following wire to the star: "Last evening at the Capitol Theatre I saw your performance of Cavallini in Ro-

(Continued on page 2)

TOO MUCH TALK— COPS PINCH PEARCE

Police halted the attempt of Norman Pearce, noted radio announcer, to set an endurance talking record from the marquee of the Strand Theatre on Monday afternoon. He was served with a summons and, insisting upon the

(Continued on page 5)

RICH RED BLOOD

Life in the raw, tough, brutal and done into an amazingly convincing new picture, Fox's melodrama "The Sea Wolf" will give strong entertainment to our wellbeing masses. Milton Sills as Wolf Larsen is even tougher than Jack London painted him and he gives the greatest performance of his career. As a story of the sea this picture is without an equal for vivid reality and brutal strength.

K. R.

The Most Im
Picture Ever

LETTERS AND ART

LITERATURE ✓ DRAMA ✓ MUSIC ✓ FINE-ARTS ✓ EDUCATION ✓ CULTURE

Huston's Poetic Lincoln

"CAN WALTER HUSTON PLAY LINCOLN? H——, man, he could play Grover Cleveland!"

This was George M. Cohan's answer to the anxious inquiry of D. W. Griffith when he was casting the new film dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York *Evening Post* of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits' with only a one-line speech.

"When Benét put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have well-known stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing small parts.

"That is precisely as it should be.

"If the part is worthy of inclusion in the play, it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Walter Huston's "Lincoln"

Like a Brady photograph come to life.

THE Benét mentioned is Stephen Vincent Benét, author of "John Brown's Body," and thus a guaranty for the text. In many talkies the quicker we forget the talk the better; but Mordaunt Hall in the New York *Times* reproduces some of Mr. Benét's lines to remember:

"Among the many well-conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair, and Chase are among those in the room. Blair says to the President:

"'Mr. President, the people demand a victory. We've got to take Richmond.'

"Chase declares:

"'The country is discouraged; we must do something, Mr. President.'

"Lincoln is calm. He says:

"'It reminds me of a man building a boat to cross a river.

"This does not please the gathering, but Lincoln continues in the same tone:

"'Well, he got impatient and started swimming.'

"Here one of the Cabinet Ministers asks:

"'Well, sir, what happened?'

"Lincoln answers:

"'He drowned. And we mustn't drown this country.'

"There is the incident of the young soldier who threw his rifle away, and was condemned to be shot. Lincoln says:

"'Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline.'

"The guards are about to take the soldier away when Lincoln interprets them to bring the young man back. Lincoln says:

"'I've got it! This is a big case. I've got halves left of them. Big cases, but not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? . . . Young man, I'm going to pardon you. Go back and do your duty. . . .'

"The soldier says:

"'I will, sir, I will.'

"The President declares:

"'I am trusting you.'"

After a week's reflection, Quinn Martin of *The World* sums up the impression made upon him:

"Mr. Griffith's screen play, 'Abraham Lincoln,' is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it, Mr. Griffith recalls to our attention the richness of his genius.

"In 'Abraham Lincoln' there is that individualized form—that style—which distinguishes Mr. Griffith from the rest.

"The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

"The new biography at the Central has been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as *Ann Rutledge*, has found a fairly happy reception, and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

"I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial make-up. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

"When it is considered that Mr. Benét was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail-splitter, the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

"That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theatre and repeats to the audience an excerpt from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

"It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals."

HUSTON'S mastery of the speaking side of the film representation is singled out by Abraham Cahan in the Yiddish *Forward* (New York), naming Huston as "one of America's finest and most talented actors":

"It can not be said that his acting is absolutely realistic. He does not declaim, he speaks and in a very human and natural

"This Is a Big Case"

The young soldier, who from fear lost his rifle, condemned

Daily News Editorial
Sep 26

DAILY NEWS PLATFORM

1—A Seat for Every Child in the Public Schools.
2—A 5-Cent Fare and Better Service.
3—Improved Traffic Conditions in the Streets.
4—Modification of the Volstead Act.
5—Another Bridge Across the East River.
6—More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place a little bet that this is the greatest talkie produced to date.

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history, their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goody-goody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln. You're about to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the scenes.

Or suppose you are a naturalized citizen, or an alien with or without intention to become naturalized.

You know that Abraham Lincoln and George Washington are our great national heroes. In this picture you will see why the ordinary run of us Americans admire Lincoln.

Reformers and sentimentalists have tried to hitch Lincoln to their carts for a half century. He has been mentioned as authority for every crank notion from federal prohibition to the theory that the Pope would move into the White House if he could.

Yet all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strengths, plus that magic spark of greatness which we all wish we possessed. We've been waiting for many decades for some one to come along and put the real Lincoln into a book or a play or, latterly, a film.

Griffith has done it. He had the help of Stephen Vincent Benet, whose truly great poem, "John Brown's Body," two or three years ago summed up the whole civil war as it must have been. Between them, and with the aid of some of the talkie industry's finest technical men, Griffith and Benet have made it possible for all of us to meet Mr. Abraham Lincoln, dead these sixty-five years. Could there be a greater experience?

The whole cast is excellent. We can't resist the temptation to put in some special applause for the work of Walter Huston as Lincoln, Una Merkel as Ann Rutledge, Ray Hammond as Mary Todd Lincoln, W. Abre Warren as Gen. U. S. Grant and Hobart Bosworth as Gen. Robert E. Lee.

Editorial

Oct. 4, 1930

Liberty

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"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." ***—Stephen Decatur.***

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young are interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages 74 to 78 of a textbook, with these dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually experience, in effect, what Mark Twain imagined in "A Connecticut Yankee at King Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to speak, news-reels of the past.

As for Mr. Griffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

C.S. Monitor
Aug 29

D. W. Griffith's 'Lincoln' Film

SPECIAL FROM MONITOR BUREAU

NEW YORK—Joseph M. Schenck presents D. W. Griffith's talking picture, "Abraham Lincoln," with Walter Huston in the title rôle; adaptation and dialogue by Stephen Vincent Benét, beginning Aug. 25, 1930, at the Central Theater.

This new film story of Lincoln's life, with its few theatrical accentuations, remains always simple and human in its implications. Those who felt that Mr. Griffith's direction in some of his early films was overemotionalized will be astonished at the colloquialism, the unforced naturalism, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in motion pictures that Mr. Griffith may hear complaints about understatement and restraint. Difficult is it for the seeker after natural effects not to step over that thin line that divides essential verity from trivial literalness.

A Persuasive Portrait

This Lincoln—thanks to Mr. Griffith's direction, Mr. Benét's plausible dialogue and Mr. Huston's honest characterization—seems throughout the story to be a man one might have known, a man who often wearied of the tasks before him, who is often disappointed by failure, but who never quite lets go in any admission of defeat. Because he felt that the Union must be preserved, this Lincoln never could quite be overcome by the expediency arguments of his Cabinet advisers, nor by his grief over the suffering that civil war brought to the country.

This impression of a genuine person with whom the spectators have much in common is built up from the beginning of the Emancipator's story, when he was a storekeeper at Salem, struggling for the education he needed to become a leader. This effort is sustained by little scenes of his courtship of Ann Rutledge, his unhappy conduct after defeating the town bully, the good-humored encounters with sheriffs armed with John Law warrants, his first unsatisfactory debating encounter with Douglas, his bereavement and humility when political committees urge him to become a candidate for President.

From this early impressionistic phase of fluctuating fortunes, the transition to national leadership in the White House seems easy and continuous. And so onward through years of racking suspense while waiting for news of Northern victories, through incidents of inappropriately toward defeated southern leaders, and through the scenes of the assassination in Ford's Theater, the picture maintains its persuasive quality within the boundaries of Mr. Griffith's conception.

Lively in Action

Perhaps we view the film because [illegible] for a pleasurable hour in the [illegible] of the old days when motion pictures moved, the story is told in high lights of action, with brief periods of conversation. This "Lincoln" is that brand when it is the talkie custom today to be chatty, losing the name of action in a fog of verbiage. Glimpses of the hold of a slave ship and a line of Negroes toiling on a levee suffice to hint at the slavery problem.

At the Lincoln-Douglas debate the unseen crowds are heard expressing their responses. Sheridan, in a tense personation by Frank Campeau, again makes his historic ride that turned defeat into victory, a dashing motion-picture scene of the sort that built films into a popular form of entertainment. Lee, like Lincoln, is shown grieving for the suffering caused by war, and both are shown tempering military discipline with mercy.

Again and again the audience breaks into applause when a great figure of the past appears on the scene, a recognition of the idea back of the figure rather than of the actor impersonating him. Prolonged is the handclapping when Hobart Bosworth enters as Robert E. Lee. What may have seemed softness to some spectators in this characterization might be to others a justifiable brokenness of spirit. Justifiable in a stage personage, too, might be the histrionic flavor of Ian Keith's Booth. The large cast includes Kay Hammond in a strength version of Mrs. Lincoln; James Bradbury Sr. as a sputtering General Scott; Una Merkel, Lucille LaVerne, Helen Freeman, W. L. Thorne, A. Alwyn Warren, Henry B. Walthall, Helen Ware, Jason Robards, Oscar Apfel, Fred Warren, Otto Hoffman and Edgar Dearing.

Walter Huston brings acting authority to the part of Lincoln, mentally characterizing the part so consistently that he makes believable the gradual development of a young youth into man capable of large comprehension, gentle humor and deep feeling. His concentration of thought is evident in his right timing of his scenes; nothing is hurried, nothing is dragged out. He is expressive in the most intimate conversational scenes, and here the good sound recording proves how large has been the advance of the talkies in recent months. Mr. Huston makes us well for the love scenes, and his unbeauty face has the strength, and sufficient resemblance, for the youthful Lincoln, only at intense moments in the story does Mr. Griffith use close-ups of Mr. Huston, and this very reserve adds [illegible] to their value as [illegible].

E. T. S.

Cinema Oct 1930

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benét and directed by D. W. Griffith.

PLAYERS

Walter Huston	Una Merkle
Ian Keith	Kay Hammond
Hobart Bosworth	Helen Freeman
E. Allen Warren	Helen Ware
Henry B. Walthal	James Eagels
Frank Campeau	Jason Robards

ONLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. As Arthur did, Lincoln is becoming a literary figure, a symbol more than a living man, and a symbol that must inevitably appear in every form of art that America creates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and importance of our first big director.

For the old Marster has lost none of his cunning. It's rather futile to speculate on the lasting powers of a motion picture. Most of them date fatally. But it is hard to imagine any future picturizing of Lincoln's life being essentially any better than this one. It has the kind of theme that calls forth most of the best in Griffith and least of the worst. Few subjects have lifted him so far above carelessness and sentimentality. And it is such a big subject that only its big aspects can get into the picture—there is no room for the trivial prettinesses that smaller plots tempt him into.

The scenario that Stephen Benét provided helped a great deal. It has a great deal in common with "John Brown's Body." With such a vast mass of material to work from it had to be episodic if it wanted to cover the whole span of Lincoln's life and the relation of that life to the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done—he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith—whether with historical justification or not—makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill in the first glimpse of Henry Walthal, sans KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Colonel.

But this good scenario and this excellent acting were only the tools Griffith used to make a typically Griffith picture. No one else could have done it with the same results. It has his special kind of atmosphere—some of it the symbolic kind, as in the storm that rages intermittently through the drama, and the apotheosis of Lincoln into monuments and memorials at the end. It has his characteristic poetical quality—especially in the idyllic Ann Rutledge interlude. It has his power to reincarnate the romantic charm of earlier days, as in the ball room scene where Lincoln first met Mary Todd. It has his peculiarly individual dash and virility of movement in the battle scenes and Sheridan's ride. Scene after scene can be remembered with exceptional vividness. And there are fine examples—few of them, praise be!—of his indifference to realism (the slaves in a slave ship and later, on what looks like a bridge, singing spirituals with all the effects of a highly trained chorus of Fisk jubilee singers) and his weakness for sentimental over-emphasis, as in the Little Eva death scene of Ann Rutledge, with carefully cultivated tears chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

Daily Review
Motion Picture
Oct 7 1930

"LINCOLN" CAPTIVATES LONDON PRESS

LONDON, Oct 6.. — The trade showing of D. W. Griffith's "Abraham Lincoln" at the London Pavilion before a distinguished audience that included the American Ambassador, the Secretary of War and other members of the British Cabinet, moved the daily papers to comment in a vein of emphatic approval—as indicated in the following examples:

London Times—"It is a film of outstanding merit, telling its story and paying tribute to the memory of a great man without distortion or sentimentality."

Post—"Griffith has burst into the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News—"It is a film that grips."

Daily Scotch—"America's national hero is humanized in an inspiring and memorable achievement."

Herald—"The old master of silent film direction Griffith has established himself as an equally great maker of talking pictures."

Today's Cinema—"Deeply interesting revelation of a great soul. Gripping. Brilliant direction."

Film Renter—"First class attraction wherever screen art means anything at all."

Motion Picture
November 1930

...ham Lincoln

FINE PICTURE IN EVERY WAY: Abraham Lincoln is a great picture because it brings the shadowy and legendary Lincoln before us in a human manner. Walter Huston gives a performance whose perfection defeats itself. He will be remembered as Lincoln himself, not as an actor playing a role.

A prologue showing the coming of slave ships to the United States opens the picture and sets a note of proper nature and agony. Then the story goes to the birth of Lincoln and from there proceeds biographically, showing, however, many episodes which portray Lincoln as a human being rather than as a great national hero. His fight with the river bully, and his ability to drink from a bughead, will probably seem irreverent to Lincoln worshipers.

The marriage of Ann Rutledge, sympathetically played by Lucile Vee Hubbard, and his marriage to Mary Todd Lincoln (Kay Hammond) offer Ann's death emphasizes the human side through the romances of Ann and the sad tragedy which caused Lincoln to gathered in the memory of America.

It is the understanding interpretation of Huston and the scholarly direction of D. W. Griffith which makes a picture that will be remembered long and perhaps, not very even take its place in cinema history. (M. "The Birth of a Nation.")

Screenland

Best Pictures

Screenland's Critic Selects The Six Most Important Films of the Month

SCREENLAND'S SEAL OF APPROVAL

Abraham Lincoln

AT last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. *Enjoy*, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great *Lincoln*. There has never been finer performance. Una Merkel is a lovely *Ann Rutledge*.

Walter Huston's dignified portrayal in D. W. Griffith's "Abraham Lincoln" is deeply moving.

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Lincoln

Date

Theatre Extra Book #2

my American Aug 26

Griffith's 'Abraham Lincoln' Inspiring Film; Notables in Newsreel; Rasputin Movie Seen

By REGINA CREWE,
on Picture Editor, N. Y. American

American patriotism received great impetus last night when D. W. Griffith's mighty film-drama, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the make-believe of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part of his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced—the spot is always focused upon the hero.

Inspiring Picture

The film is episodic, and for his foundation Director Griffith has used many of the well-known Lincoln anecdotes and introduced many thrilling incidents familiar in Lincolniana. Upon these he has builded strongly and artistically an entertainment which is at once enjoyable and inspiring. In the welter of ordinary film fare it stands out as finely and as definitely as does Honest Abe himself in the lore of the nation.

Among the characters introduced are those of Stephen Douglas, the "Little Giant," the revered Robert E. Lee; the beloved "Tad;" the able John Hay; Generals Grant and Sheridan; Secretary Stanton, and, of course, the "heavy" of the film is the misguided romanticist, John Wilkes Booth.

Each of the roles is superbly played, and the illusion that the actors are really the historic characters they portray is maintained excellently through adroit casting and amazingly authentic make-up. Robert Dunbarth is impressive as Lee; Ian Keith does marvelously as Booth; and so on through the list which includes such names as James Bradbury, Jr., Jason Robards, Oscar Apfel, Frank Campeau, Henry B. Walthall, the "Little Colonel" of "The Birth of a Nation" and many others.

The lead, particular care of the production are Walter Huston, in the name role, and Una Merkel, as the hero's first sweetheart. Mr. Huston's conception of the character is such as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's sympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acclaim by all Americans. And by all who are appreciative of the finest cinematic attainments.

To heap enconiums upon Director Griffith would be but to burden shoulders already stooped with the weight of honors. Not only does he retain all the vigor and imaginative genius which has starred his career but he brings some new and amazing evidence that he remains still the "Old Master" of the cinematic realm.

Daily Mirror
Aug 26

'Lincoln' an Impressive Movie Shown at Central

By BLAND JOHANESON.

Mr. Griffith's "Lincoln" at the Central Theatre! Walter Huston impersonates Lincoln, under the D. W. Griffith direction, in an episodic historical movie.

Quite impressive.

A thoroughly stunning and imposing finish to this pictorial life of Lincoln has been devised by Mr. Griffith. The rest is neat and unsensational. You see Mr. Lincoln as a political accident, having a fetching blonde, bullied by an ambitious wife, absorbed by a national ideal, influenced by sentiment, compromised by necessity—a human and lovable Lincoln who is impressed by menacing dreams and inspired by rosy hopes. Mr. Griffith's specialty is historical drama. His "Lincoln" wears the masterful earmarks of that specialization.

The story of "Lincoln" is easy to the spectacle director. Mr. Griffith gets the last bang possible in his deft manipulation of troops, personages, battles, sentiments, musical accompaniments and casual incident. He holds his kicks brilliantly. And there are some natural kicks in the story of the log-cabin philosopher who was called to direct a nation through its most severe political crisis.

The best scenes in Mr. Griffith's Civil War are exceptionally recovered and beautifully photographed. He introduces many fine and arresting dramatical ideas.

The characters are perfectly cast. The dialogue is sustained and convincing. The direction is clever. Miss Una Merkel, the Ann Rutledge, is sweet. Mr. Walter Huston, the Lincoln, is striking, clever and has contributed indelibly to the role.

The whole production is an artistic impossibility. But it succeeds in the popular theatrical sense. And it is episodic, in the very instance to hold a passing dramatic interest.

"Lincoln" is a thing. It is beautiful. It is impressive. It is spectacular. As class-room diet it is extraordinarily tasty. As movie entertainment it is fine class-room diet.

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERB

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln	Walter Huston
Ann Rutledge	Una Merkel
Mary Todd Lincoln	Kay Hammond
Gen. U. S. Grant	E. Alyn Warren
Gen. Robert E. Lee	Hobart Bosworth
John Wilkes Booth	Ian Keith
Gen. Lee's Aid	Henry B. Walthall

and

Lucille LaVerne	Helen Ware
Helen Freeman	Jason Robards
W. L. Thorne	Russell Simpson
Frank Campeau	Gordon Thorpe
Otto Hoffman	Oscar Apfel
Charles Crockett	Fred Warren
Cameron Prudhomme	Edgar Deering

James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile and tender Ann Rutledge. They gave full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthall's confederate officer also touched them. And Ian Keith's portrayal of the half crazed actor, John Wilkes Booth, intrigued and amused them, which was the right reaction.

David Wark Griffith has given the public a picture which compares favorably with his "Birth of a Nation." In years of the same theme, in another finer style. Instead of presenting many great battle scenes these shown are thrilling indeed the director focuses his lens (continue to David Lloyd, on page)

Una Merkel, as Ann Rutledge, Lincoln's boyhood sweetheart.

Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure prominently in the D. W. Griffith talkie.

Kay Hammond, as Mary Todd Lincoln

Walter Huston as the martyred president, and Gordon Thorpe as Ted Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

Herald-Tribune
Aug 26

ON THE SCREEN

By Richard Watts Jr.

"Abraham Lincoln"—Central

"Abraham Lincoln," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theater.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

Mr. Griffith's screen biography of Lincoln is, thanks chiefly to the beautiful, tender, humorous and entirely touching performance of Walter Huston, a handsome, dignified and frequently moving photoplay, which is never cheap or maudlin, and which often succeeds in being genuinely distinguished. An attempt to provide a hasty survey of the dramatic and historic high spots in the life of America's most human and best loved hero, it suffers from the natural defects of being both episodic and slow-moving. But it more than makes up for them by a virtue to be found in few dramatic works dealing with the career of the great Liberator, even those of John Drinkwater's. The film is not infrequently self-conscious.

For that striking quality, Mr. Huston, as well as Mr. Griffith, deserves proper enthusiasm. The Lincolns of the stage and screen are almost invariably amiable actors who insist on assuming poses and doing their stuff for the ages. There are moments when Mr. Huston does hold a pose as if he were waiting for posterity to photograph him, but on the whole he is an enormously human and at intensely characterized that his characterization becomes one of the proper achievements of the motion picture. It must be terribly difficult for an actor, with all of his traditions and inhibitions, to subordinate himself to the task and when playing the role of a mighty historical character the difficulties must be doubled. Mr. Huston, however, succeeds in making the part seem real and the actor unobtrusive.

[illegible]

My Times Aug 26

THE SCREEN

By MORDAUNT HALL.

Mr. Griffith's First Talker.

ABRAHAM LINCOLN, with Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alwyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury Sr.; directed by David Wark Griffith. At the Central Theatre.

David Wark Griffith, the old master of the early silent screen, presented last night at the Central his first audible film, an episodical conception of the life of Abraham Lincoln. It is quite a worthy pictorial offering with a genuinely fine and inspiring performance by Walter Huston in the rôle of the martyred President. Through Mr. Griffith's intimate knowledge of the vagaries of the camera, Mr. Huston is thoroughly believable in the rôle, even though in life he does not approach Lincoln's stature of six feet three inches. This actor's diction is firm and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory.

The scenes in Ford's Theatre in Washington and the assassination of Lincoln are unfurled in a far more restrained fashion than they were in the Rockett brothers' silent film, which was shown at the Gaiety Theatre six and a half years ago. At the same time this motion picture fails to give the details of other scenes that were so ably told in the mute work.

Often this "Abraham Lincoln," as it is called, reminds one of the combination of the old style and the new, for there are many Griffith ideas that bring to mind his direction of "The Birth of a Nation." These touches are sometimes very effective, but on other occasions they are tinctured with old-fashioned melodrama. The glossing over many years is often a little abrupt, but the restraint of the acting helps to reconcile the jumps.

Mr. Griffith is in his element in picturing war scenes, especially those concerned with the Civil War. He brings out forcefully, too, that the paramount solution of the war was for the union of North and South.

The portrayal of Mrs. Lincoln is more than a trifle too literal, for she strikes one as being unduly sympathetic and lacking in understanding. There are moments, too, when the dialogue appears to be a trifle nearer this day than it should be. Throughout this film one feels that while Mr. Griffith is thoroughly conversant with the facts, here and there he is impelled to lend to them a fictional decoration.

In the beginning there are several striking incidents of Lincoln's early career. The Ann Rutledge episode receives attention, and here Mr. Griffith occasionally makes his scenes a little too much like the old-time moving picture. In other words, one appreciates the effort to give to the screen Lincoln, the man, but occasionally it might have been expedient to leave more to the imagination. The rivalry between Lincoln and Douglas might easily have been [illegible] at greater length. [illegible] Douglas had to be shortened.

Mr. Griffith also has to contend with the fact that in the course of his career Lincoln, to narrate in screen [illegible] have [illegible] there. [illegible] nothing [illegible] it [illegible] Mr. Griffith [illegible] Frank [illegible] Grant [illegible] Lincoln [illegible] Grant [illegible] Douglas [illegible] Sheridan [illegible] Lincoln [illegible] Douglas [illegible] Lincoln [illegible] Douglas [illegible] Lincoln [illegible] Douglas

Wy Eve Sun Aug 26

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' With a Script by Stephen Benet.

By JOHN S. COHEN, Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Gaiety. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of reverence.

Thus Mr. Griffith's "Abraham Lincoln" goes back in the past for its dramatic treatment, goes somewhat contrary to the analytical biographies of today in which the central figure is brought down to earth by debunking.

Here the poetic tradition is adhered to, and while the figure of Lincoln remains a human being rather than a stuffed historical figure, there is no denying that he is romanticized to the point of occasional monotony. It is hardly a complete picture of the Lincoln who told rough stories as well as freed the slaves and flew in the face of his party in the matter of kindness as well as wisdom. Rather is it the Lincoln of an excellent but minor Homer's imagination—a Lincoln who is benignly brave rather than the rough hewn, rugged figure that he must have been. It isn't that there is too much softness in Mr. Griffith's Lincoln, but that there is not quite enough ruggedness.

This is probably due to the selection of episodes in his life, namely the most romantic ones, and to the bare literary beauty in Stephen Vincent Benet's script. But at any rate, we are offered a poet's figure rather than a well-rounded character. This is not mentioned as any major fault, I hasten to add, but merely as a description of what sort of protagonist is offered and as a partial, if somewhat presumptuous explanation as to why the film becomes occasionally monotonous. In further explanation of this occasional monotony, it may be said that it is almost bound to happen in a highly episodic film, or a play for that matter, in which there is no direct or lasting conflict of characters.

And this is a poetic biography, that and nothing more—although there is physical action in several battle scenes, and in Mr. Griffith's excellent staging of the assassination scene.

His birth is shown and this is followed by an episode dealing with his first love, Anne Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is a rising legislator, follow, and then come his marriage to the highly tempered Mary Todd, his campaign against Douglas and his acceptance of the Republican party's nomination for the Presidency.

Thus goes "Abraham Lincoln," scene by scene, and finally as climactic episodes there are the battle of Winchester and his refusal to permit Lee to be shot and, of course, his own assassination.

Pictorially this resembles the same scene from Mr. Griffith's own "Birth of a Nation," and it is, here, most effectively staged.

There is beauty in "Abraham Lincoln," photographic beauty as well as beauty in the writing and the acting. Here are there scenes in which the quality of the poetry in "John Brown's Body" is attained; in the love scenes between Lincoln and Anne Rutledge—which are photographed in the woods around Springfield, and which, despite occasionally coyness on the part of Una Merkle as Anne, are mettingly lovely; in the battle scenes; in the scene in the sea of tents in which Lincoln saves the life of a young soldier who had shown cowardice on seeing the dead face of his boyhood chum.

And there is a lovely sense of the past in the costumes and the sets of William Cameron Menzies.

Walter Huston is ideal for the role of Lincoln, pictorially as well as otherwise, and if he lacks ruggedness, it is due to the general treatment of the character. At any rate, he is exceptionally interesting. Una Merkle is, as previously stated, a little dull, but quite fetching as Anne, and Kay Hammond, Lucille LaVerne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

"Abraham Lincoln" has its faults, both as an entertainment and as a biographical picture; but while many may regard it as a stilted affair and while others may condemn it for such an anachronism as having the slaves on an American-bound slave ship in 1809 sing what sounded like modern arrangements of Negro spirituals, it has something that not one talkie in a hundred has, namely quality.

And it obviously represents a good outlet for the sense of poetry that Mr. Griffith has always evidenced in his silent pictures.

Womens Wear Aug 26

WALTER HUSTON IMPRESSIVE AS ABE LINCOLN

Splendid Performances in Distinguished Production of "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

WALTER HUSTON

David W. Griffith's "Abraham Lincoln," given its "world premiere" last night at the Central Theatre, is not the great epic of the screen a-o-m-e hoped for. It is not, I venture to state, the final and definitive talkie edition of the life and works of the martyr president. But in so far as it was in the power of a great actor and a great producer to make it so, "Abraham Lincoln" is a stirring and satisfying picture, dignified and impressive in its serious moments, touching in its tender scenes and humorous in its lighter aspects.

Walter Huston, as the great Commoner, gives a splendid performance, free from the taint of exhibitionism, sincere and inspiring. He is ably assisted by a fine cast of actors. The production itself is a distinguished one.

Thanks Mr. Huston and the author of the script, the high spot of the evening did not deal with Lincoln. His work when Stephen Douglas (Frank Campeau) and Lincoln (Walter Huston) are arguing their respective views and being presented with a hearing by the people, for the union movement. The scene in the theatre when Lincoln met his Mary and was especially dramatic.

Personally, the film is replete with humorous, although not all that is, but it seems that some very good comic treatment was omitted. The Lincoln-Douglas debate, for example, might be interesting if a director, without materially from the plays, could be secured from the Broadway stage to give the audiences a little more of the humorous side of the debate. The scene in the theatre when Lincoln met his Mary and was especially dramatic.

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[illegible]

Aug 26

D. W. Griffith Film Proves Appealing Entertainment

By ROSE PELSWICK.

"Abraham Lincoln," the first all-talking picture made by D. W. Griffith, opened at the Central Theatre last night. And in this production the director has built a dramatic document about the human interest episodes in the life of the great president.

Walter Huston enacts the role of Lincoln, and his interpretation of the part is as finely drawn as his make-up is expert. Whether he is seen as the dryly humorous rail-splitter or as the care-worn president, Mr. Huston's characterization is at all times sincere and convincing.

PICTURE EPISODIC.

The picture is episodic, and shows the life of Lincoln from his birth until his death. Mr. Huston, as the young Lincoln is taken through the periods when he fought the town bully in New Salem, through his tragic romance with Ann Rutledge, his verbal controversy with Stephen Douglas and finally his marriage to Mary Todd. And the Lincoln that is better known is presented through his years before and during the Civil War.

Mr. Griffith's direction has dignity, humor, pathos and unobtrusiveness. The picture is appealing entertainment rather than [illegible].

DIALOGUE EXCELLENT.

The dialogue written by Stephen Vincent Benet is excellent and contributes much to the attractiveness of the production. And there is a large and able supporting cast, which includes Una Merkel, playing as Ann Rutledge; Fred Warren, doing make-up as General Grant is perfect; Kay Hammond as Mary Todd; Lucille La Verne as the indefatigable Mrs. Bixby; Hobart Bosworth as General Scott; Henry B. Walthall, as General Sherman; James Bradbury, as Thurlow Weed; Frank Campeau, as Stephen Douglas; Otto Hoffman, as John Wilkes Booth; Jason Robard, Russell Simpson, Cameron Prudhomme, Sr., and Otto Hoffman.

My Eve Telegram Aug 26

Character of Emancipator Human and Believable in Portrayal by Walter Huston, Declares Critic

Una Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

By WILLIAM BOEHNEL.

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection.

Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the heartaches and failings of a human being. As Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left out—left out, undoubtedly, because of this over-awed reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more nor less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Instead, "Abraham Lincoln" emerges a fine, neat, beautifully produced film—will vulnerable spots to be sure—but something stunning to look at and pleasant to listen to.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet—he wrote "John Brown's Body"—though frequently lacking in dramatic values is also frequently of a high quality.

Nathan Hale has the screen offered anything in the way of acting or acting that even faintly approaches those scenes of Lincoln's courtship of the lovely Ann Rutledge and her untimely death. Here is acting and here is acting, with the lovely Una Merkel, as Ann, contributing one of the finest performances of the year.

Though it is a romanticized Abraham Lincoln you see presented here, from his courtship of Ann, his political debate with Douglas, his marriage to Mary Todd and then, through those terrible years of the Civil War to his death at the hands of John Wilkes Booth, and, of course, Abraham Lincoln is a picture that can be very proud of.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

My Eve World Aug 26

By George Gerhard

REVERTING, after all these years, to his beloved Civil War theme, David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

Griffith has taken here a subject which, in all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this uncanny, awkward rail-splitter from the backwoods of Illinois than with the popular legends of history. He set out, in other words, to humanize history, as did Rupert Hughes in the case of Washington. But, of course, he didn't go nearly as far as did Hughes.

He did go a gentle time, sweet enough, and showed the sadness, the heartbreaks and the humanity of this gentle emancipator who rose from nothing to immortality. And what a job he has made of it.

If there was any criticism of the film, it would be in the meaning [illegible] which Griffith and his associates have taken in an effort to keep their story upon an even keel, when considered from the light of the present-day relationships of the North and the South. At times, Lincoln and the Union and their Northerners were just a bit too rough and tough, and in striving thus, the film was also pitched in a tender light.

Here and there, the writers [illegible] have [illegible] Lincoln [illegible] the [illegible] Lincoln [illegible] the Gettysburg speech in the Ford Theatre box in which he was assassinated. There were other little touches which were at odds with popular history, but it might conceivably be that Stephen Vincent Benet, who wrote the story, is right and the history books wrong.

Griffith and Benet have done a job here of which they might be proud, but the job doesn't end there. For Walter Huston, in the same part, has given one of the most sincere, sympathetic and humane performances it has been our privilege to see in months. With the aid of the author Huston plays here that Abraham Lincoln was an ordinary guy, one with ordinary ideas about life and things. He doesn't act as if he is [illegible] and he doesn't seem to be engaging in a good night spent on [illegible] demanded our [illegible] in thinking how well he could drive [illegible] nails.

The war stuff was nothing, [illegible] the [illegible] and [illegible] of the Civil War days, [illegible] the manner in [illegible] this [illegible] with an [illegible] which is [illegible] in the [illegible] the most [illegible] [illegible] of the [illegible] and [illegible] the Southern [illegible] [illegible] [illegible] that [illegible] that [illegible] in the [illegible]

[illegible]

Eve Graphic aug 26

Screen-views

by JULIA SHAWELL

"ABRAHAM LINCOLN"

Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

After a lapse of many seasons of floundering in melodramatic tales and ineffective romantic interludes, Griffith has returned to the field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the shelves of fame, focused upon him a simple understanding and developed him on celluloid in soft, smooth terms of genuis.

Walter Huston

In the new Central tenant, Griffith has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Griffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckoned with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its reels the simplest desires of a humble man and the highest aspirations of a great statesman. It is perfectly balanced, its episodes so deftly fitted into the parade of dramatic events and its characters so remarkably interpreted it carries the audience out of a Broadway theater back into the period which it presents and along the march of events from Abe Lincoln's birth to his death. It has shadow flashes of such photographic beauty as to make one breathless, and, in its entirety, it leaves one spent with the force of its appeal.

Walter Huston, in the title role, has reached the high mark of his acting career on the stage and on the screen. He has mastered more than the physical appearance of his character and on several occasions last night he was given spontaneous applause as a just recognition of his accomplishment. Una Merkel, as Ann Rutledge, was one of the most charming, appealing figures the current film season has yet offered, and all the other characters were almost equally deserving of merit. Hobart Bosworth, Ray Hammond, Lincoln Ex Young, Jan Keith, Helen Ware, Henry B. Walthall has each fitted into this film as an unobtrusive, but convincing, figure, with among Mr. Griffith has made another important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot be missed by any one.

My Eve Post

Aug 26

The New Film: *By Thornton Delehanty*

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

D. W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central; a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors—Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme—contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture slackens at times in the intensity of its interest it is simply because the material is too deep and too wide to permit of sustained drama. Either it had to be fragmentary or it had to relate the whole progress not only of a single life but of the epochal events which combined to mold that life into its noble and tragic aspects.

In choosing to draw as much of Lincoln as possible, Griffith covered a span of events equal in scope and detail to that of a fair-sized biography. The picture begins before Lincoln himself began; it shows in a masterfully incisive manner the faint antagonisms which already were beginning to split the North and South as far back as 1809, and then it goes on in a series of pictorial flashes to show Lincoln's birthplace in Kentucky, his youthful exploits after he had removed to New Salem in Illinois, his courtship of Ann Rutledge, his marriage with Mary Todd, the struggle for political recognition in Illinois, and so on through the more dramatic events of the Civil War, ending with the assassination at Ford's Theatre in Washington.

The result is, that if "Abraham Lincoln" does not tear you from your seat, it certainly leaves you with the sense of having lived in a curious intimacy with one of the great characters in history. Episodic rather than sustained, it brings you to a wider and deeper knowledge of Lincoln and the personages who helped to shape his destiny. For as evidence of the meticulous fidelity with which Griffith has approached his material it can be said that nothing has been sacrificed which in any way might have contributed to the cause of authenticity. All the historical personages emerge as vividly as the sax figure in the old Wax Museum, and, on the job, with considerable more animation. What is more to the point, the dialogue never falls back on the obvious stuff which goes to make up the Lincoln legend. The familiar aphorisms, the hackneyed jests have wisely been left out, and in their place the spoken words have the ring of searching reality.

A great deal of stress is laid on the responsibilities which bore down on Lincoln: his agonizing doubts, his wrangles with Stanton and Seward, his feverish conferences with Grant, the milder harrassments of the metallic Mary Todd. As an inner view of the man these episodes have an equal importance with the more tangible dash of the battle scenes, and I think it is to Griffith's everlasting credit that his sense of values kept him from what must have been a great temptation to run riot over the battlefield of Gettysburg. There is Phil Sheridan's historic ride and one or two other views of the troops in action, but that is all. The war is fought on Lincoln's face.

The simplicity and sincerity of Walter Huston's Lincoln make it a notable characterization. His voice is clear, and it records remarkably well. His gestures are limited to essentials; there is nothing theatrical about him. As Ann Rutledge, Una Merkel is pale and not very interesting, but it is a weak part and obviously thrown in for sentimental purposes. Ray Hammond gives a true and sustained performance as Mary Todd, and all the others are equally creditable. In its measured dignity the dialogue of Stephen Vincent Benet's is exactly right. If "Abraham Lincoln" isn't the most exciting picture ever made, it comes near to being the most sincerely honest.

Journal of Commerce

Aug 26

D. W. Griffith's 'Lincoln' Masterpiece of Screen

By JULIUS COHEN

If the talking motion pictures never present a greater masterpiece than D. W. Griffith's "Lincoln," which opened at the Central Theatre last night, they will still have accomplished their purpose in the scheme of things. For sheer beauty, simplicity and divine inspiration, "Lincoln" will live longer than its creators. A more poignant and soul-gladdening picture has never been and perhaps will never be seen. From Lincoln's cradle days in the log cabin, to that fatal day in the theatre when he was shot by a mad actor seeking immortality, the production moves with a speed which no other director has hitherto been able to impart to the silent or talking screen.

Walter Huston, playing the role of Honest Abe, gives to that famous person all the talents, charm and other typical Lincoln qualities which he has gained by immersed in our great Emancipator. His slow almost deliberate walk, his drawling speech, his rare gestures, were instantly brought back to life by Mr. Huston.

[illegible]

Wall St Journal Aug 27

THE THEATRE

Griffith's "Lincoln"

United Artists presents D. W. Griffith's *Abraham Lincoln*, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Menzies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's *Abraham Lincoln* offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate and the scene in the theatre where the great President is shot.

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sincere purpose which motivated the Civil War President. Again and again—but not too often—in the heat of conflict, he repeats the words: "The union must be preserved." The illusion is perfect.

Mr. Huston's make-up is typical of the detailed perfection achieved with all the actors. We see *Lincoln* as a young man, courting the lovely *Ann Rutledge*, played simply by Una Merkel; as a middle-aged man debating with *Douglas*-and returning humbly to a home presided over by *Mary Todd Lincoln*, played by Kay Hammond; and as the worried President, full bearded and weighed down by colossal responsibility and almost uncontrollable feelings of human sympathy. The changes wrought by time and experience in the face of *Lincoln* are admirably achieved; the changes in his character are as beautifully portrayed by Mr. Huston's acting.

Other characters that come to us at periodic intervals, like illustrations from a history book, are Fred Warren's *General Grant* smoking cigar after cigar and indulging freely in whiskey; Hobart Bosworth's *Lee*; Frank Campau's *Phil Sheridan*; Oscar Apfel's *Stanton*; James Bradbury's *General Scott*; E. Alyn Warren's *Douglas*, and Ian Keith's *John Wilkes Booth*. The veteran Henry B. Walthall, of *Birth of a Nation* fame, also appears for a moment as one of *General Lee's* colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sung by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most poignant scenes in the picture presents *Lincoln* following the course of the war with *Stanton*. News is brought that the northern forces have been severely routed. It seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where *Sheridan* is having his midday meal. Suddenly the *General* hurries outside to ask an old farmer if he can hear the sound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famous ride begins. Arriving behind the lines, the soldiers in retreat are cheered by the presence of "the fighting Irishman" and are ordered to return to the conflict. A few hours later a telegram is brought to the President and his War Secretary reporting a triumphant victory.

The concluding episode in the picture is beautifully handled. A large audience is assembled in Ford's Theatre. The curtain goes up and the play begins. Then suddenly the President and his wife enter their box, overlooking the stage. The performance halts and a cheer goes up, bringing a speech from *Mr. Lincoln*. He rejoices that the bloodshed is soon to be over. The show goes on, but while the audience is enthralled by the acting, a figure creeps stealthily around the balcony to the President's box. A shot rings out, *Booth* jumps to the stage and, flinging his hand in the direction of *Lincoln's* box, he shouts: "Sic semper tyrannus!" and disappears leaving the house in pandemonium.

—R. G.

AMUSEMENTS

Film Daily Aug 1

Walter Huston in

"Abraham Lincoln"

United Artists. Time, 1 hr., 37 mins.

DISTINGUISHED AND HUMAN NARRATIVE OF A GREAT PRESIDENT AND THE CIVIL WAR DAYS. ENTERTAINMENT PLUS HISTORY. A GRIFFITH ACHIEVEMENT.

An intimate picture of the Great Emancipator, episodically covering outstanding incidents in his career, is provided in this Griffith masterpiece. Lincoln is treated as a human being rather than a god and yet his greatness is not dimmed. Walter Huston in the same role contributes a performance which may be listed as one of the 10 best of the year—or any other year. His Lincoln always looks and sounds authentic. Una Merkel as Ann Rutledge, his sweetheart who dies early in the narrative, is captivating and lovely. The rest of the players are excellent, without exception particularly Helen Freeman, who plays Mary Todd Lincoln. The story begins in 1858 with Lincoln in his home town, Springfield, Illinois, and ends with his death. The film covers the period from the Lincoln-Douglas debate, through the Civil War years, to the President's death. Many famous incidents are included, such as the Gettysburg address, the Ford Theatre scene, the Lincoln-Douglas debate, the Sheridan ride, the Lee surrender, the Grant drinking, the Stanton-Lincoln conference, the Douglas funeral

Brooklyn Times Aug. 27

The Current Cinema

Walter Huston Stars as Abraham Lincoln In New Griffith Epic

"ABRAHAM LINCOLN," D. W. Griffith all-talking picture. Story by Mr. Griffith and Stephen Vincent Benet. Directed by Mr. Griffith. Dialog by the co-authors and J. Gerritt Lloyd. Sets designed by William Cameron Menzies, executed by Park French. Karl Struss at the camera. Music by Hugo Reisenfeld. A United Artists' picture, presented by Joseph M. Schenck at the Central Theatre, Manhattan, with a cast including the following:

Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Stephen A. Douglas	F. Alyn Warren
Herndon	Jason Robards
Ted Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Mr. Griffith's "Lincoln" measures up in every way to "the D. W. Griffith standard," and should be classified among his best pictures.

From the birth of Lincoln, to his assassination, the story has been presented in the form of episodes, to which Mr. Griffith has added his singular treatment, at moments building suspense or adding thrills here and there to make screen entertainment, with "talk" added, in such a manner as to engage young people as well as their elders.

By and large, this is a human document, based on incidents and anecdotes, some better known than others, in the life of the Civil War president. Mr. Huston, who makes his Lincoln just the human fellow the director wishes to accentuate, scores mightily in the chief role. Such rare touches as the scene at the grave of Ann Rutledge, young Abe's fight with a burly aggressor, the arrival of President Lincoln at the White House, Lincoln's receipt of despatches from the front, and the drawing of a shawl about him in the box in Ford's Theatre when the assassin is approaching—these certify to Mr. Griffith's presence on the set while the picture was being whipped into shape.

Episodic the work assuredly is, but skillful handling of the continuity blends the parts together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. Bosworth's "Gen. Lee" compels admiration.

Symbolic matter has been interpolated to intensify certain episodes. Camera work of a high order is noted at every turn.

Mr. Griffith worked with a handpicked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably. Miss Hammond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good account of himself as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is as assured as the continued movement of the tides.

The Citizen Brooklyn Aug.

Brooklyn Daily Eagle Aug 26

Aug 26

The Cinema Circuit

—By MARTIN DICKSTEIN—

D. W. Griffith's First Talking Picture, 'Abraham Lincoln,' Comes to the Central—'The Storm,' at the Globe

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkie producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than 'The Birth of a Nation.'" To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great picture.

In attempting to "present the virile man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial biography of the Great Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has been claimed to be "greater than 'The Birth of a Nation'" should offer something more than a character study.

Mr. Griffith's "Abraham Lincoln" picks up the career of the martyred President in his early days as a legislator in Springfield, Ill. Briefly it traces his political battle with the eloquent Stephen Douglas, his short and sorrowful romance with the fair Ann Rutledge, his rapid rise in the Presidency and the heart-breaking years in the White House during the Civil War, which were to be ended so abruptly by his assassination at the hands of the fanatical Booth. In between there are shots of the advancing and receding waves of battle (stirring episodes, full of the magnificence and pictorial power of the Griffith tradition) and a few more intimate glimpses of Grant and Lee taking the lines. Shakespeare's famous role is depicted thoughtfully and pictorially.

But, mainly, the new picture at the Central sticks closely to the prophet's records. It is not the Civil War that this "Abraham Lincoln" gives you, but the battle days that came immediately after. It is as Mr. Griffith tells you again in the printed program, a story of a human being who lived and loved and died, and — a character study of the man (quite the reverse of the popular idea) who became President. Actually, considered and capably played as a character study, Mr. Huston as material for the full dramatic scope of the talking picture, it leaves much to be desired.

Perhaps the gauge Mr. Griffith should go by is Walter Huston as a dramatic portrayal of Lincoln. It is particularly interesting to compare this with the picture of Lincoln which was in the film of the present year, the one in which Ben Hecht and Charles MacArthur presented Lincoln as a character in comedy. At stack as material for the full dramatic scope of the talking picture, it leaves much to be desired.

Perhaps the gauge Mr. Griffith should go by is Walter Huston as a dramatical portrayal of Lincoln. It is particularly interesting to compare this with the picture of Lincoln which was in the film of the present year, the one in which Ben Hecht and Charles MacArthur presented Lincoln as a character in comedy. At stack as material for the full dramatic scope of the talking picture, it leaves much to be desired.

"Abraham Lincoln"

Joseph M. Schenck presents a talking picture based on a story by John W. Considine Jr., adapted by Stephen Vincent Benet and directed by D. W. Griffith. At the Central.

THE PLAYERS

Walter Huston	Una Merkel
Hobart Bosworth	Helen Ware
Kay Hammond	Jason Robards
Lucille La Verne	Russell Simpson
Ian Keith	Gordon Thorpe
Helen Freeman	Oscar Apfel
W. L. Thorne	Fred Warren
Frank Campeau	Edgar Deering
Otto Hoffman	Cameron Prudhomme
F. Alyn Warren	James Bradbury Sr.
Charles Crockett	
Henry B. Walthall	

(as Mary Todd Lincoln), to Hobart Bosworth (as General Lee), to Ian Keith (as Booth) and to the other principals in the large cast hardly less credit is due. The acting is, in all truth, thoroughly distinguished.

But, excellent as it is (and no more than a pictorial biography, "Abraham Lincoln" misses being the great picture which, in all sincerity perhaps, came heralded as better than "The Birth of a Nation."

REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

D. W. Griffith has finally succumbed to the "talkies." His latest screen production, "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, before an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" let it be said at the outset, is one of the finest and most moving dramas that has yet reached the screen. It is not, in our judgment, another "Birth of a Nation," but then we doubt if Griffith or anyone else for that matter, will ever be able to equal that screen masterpiece.

Walter Huston, former stage star and more recently one of the most distinguished actors appearing in pictures, is admirably suited for the role of the martyred President. Not quite six feet tall, but lanky and with what seemed to be the Lincoln traits and characteristics, Huston's playing of the part is superb. In choosing Huston for the role, Griffith hit upon a happy idea. Huston's work could not have been improved upon.

The picture "Abraham Lincoln" is made up of short sketches in the life of the Great Liberator. In filming the life history of "Honest Abe" Griffith had no easy task, since few Americans have had as colorful career. The most important episodes are told in a clear and convincing manner, particularly the scene showing assassination of Lincoln in Ford's Theatre in Washington.

The battle scenes are somewhat reminiscent of the fighting in "The Birth of a Nation," being in reality as in King last night's audience, literally speaking, in its face. Sherman's famous ride, too, is especially well done, the masterful hand of Griffith being much in evidence in this particular piece.

Griffith has surrounded Huston with a large and able cast, among whom are Una Merkel as Ann Rutledge, the beloved sweetheart of Lincoln, Kay Hammond as Mary Todd (in scenes with Ian Keith in old and young John Wilkes Booth. There is Hobart Bosworth, whose remarkable portrayal in the Little Colonel is "The Book of a Warrior" displayed him as one of the greatest actors of his day, has a small part.

On the stage, Griffith's "Abraham Lincoln" is commendable. A cast in the Frank Morris will convince you that Griffith, [illegible]

Variety Aug 27

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. John W. Considine, Jr., story and production advisor. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 93 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelieveable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupendous a theme has been shaped for the screen. The reactions before, during and after the war blend in a finale that teaches only steadfast nobleness of purpose for the good of the nation.

Robbed of none of its vigor or gunshot, this Griffith masterpiece yet contains not a physical gesture, not a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium whereby both sides are always cheering—and both win.

The Yanks' parade past the Stonewall Jackson statue is added as gaiety into the little boys' flag waving, as conference of the President and his cabinet are turned to the theme of gathering cavalry, or the tirades of the lovable Mary Todd Lincoln with the White House servants.

A vivid prolog, sweeping the times with camera swooping through dark Illinois forests, hazy fields and crooked cities, brings the opening of the little log cabin and the birth of Abe. Romance of Lincoln and Ann Rutledge is slightly unconvincing in parts. Una Merkel at times seems too light to attract a man of the character in depth she so quickly makes up for a childishness of voice at the death scene, which is one of the impressive scenes. Lincoln then drops fast to full motion for the first and last time, falling upon her grave in a flooding scene.

From the first fade in the empty chairs and the passing of Ann, Huston does praise to make the personality of Lincoln brighten in degree of realism. The maximum of interest in the actor's performance is unquestionably during the broad, fast and arresting months of the Lincoln campaign.

The scene at Springfield where he meets the lovely Mary Todd is one of the most delightful in the picture, and Huston's comedy touches are unforgettable. The Mary Todd of Kay Hammond is a very fine portrayal, the actress and Huston fitting in as one very carriage team, each has a special comedy touch which is accentuated to its very fullest interest.

The appearance of Lincoln is strikingly photographic. A study in shadow effects is employed to highlight the Huston face, the shadows of the Civil War years, the lines of the years of the Lincoln Memorial, the pathos of the Lincoln face, the pathos of the Lincoln face, the pathos of the Lincoln face

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ד. וו. גריפיט, דער פּראָדיוסער פון דער נייער קונסט-טאָקי „אייבערהעם לינקאָלן"

ווער ער איז און זיין קאַריערע אַלס אַ מאַזיירעזשיסאָר.

צו דער ערעפנונג פון דער טאָקי „אייבערהעם לינקאָלן" אין קיין ניו יאָרק געקומען דער רעזשיסאָר און פּראָדיוסער איהרער, ד. וו. גריפיט. עס איז דערזעלבער מאַזיירעזשיסאָר, וועלכער האָט אויסגעפירט אַזעלכע מאַוויס ווי „בוירט אין אַ נעשיאָן", „אינטאָלעראַנס", „בראָאָדוועי בלאָסאָמס", און צעהנדלינג אַנדערע פילמס. זיינע בילדער צייכענען זיך אויס מיט אַ גרויסען פאַרגעס, מיט אַ גרייטקייט, וואָס מאַכט אין אינדרוק און פאַרבלייבט אין זכרון.

אין „אייבערהעם לינקאָלן", צום ביישפּיל, האָבען ניט ווייניגער ווי 150 אַקטיאָרען, קלענערע און גרעסערע ראָלען. פאַר דער טאָקי האָט מען געבויט 75 באַזונדערע „סעטס", אַזעלכע רעקאָראַציעס. אויף צו שרייבען דעם דיאַלאָג פאַר דער אויפפירונג האָט גריפיט אָנגעשטעלט איינעם פון די אַנגעזעהענסטע אַמעריקאַנער פּאָעטען, סטיפען וינסענט בענעט, דער נעווינער פון דעם פּוליצער פּרייז פאַר פּאָעזיע, דעם יאָהר.

וואָס פאַר אַן איינדרוק די טאָקי מאַכט, קען דער לעזער זעהן פון דער קריטיק וואָס ערשיינט אויפן זעלבען בלאַט, פון נעוואָרק אָבזערוואַטאָר, דער דעטראָיט פון „פאָרווערטס".

דעם שרייבער פון די שורות איז פאַרגעקומען, אין דער זאַל פון מיטעל נייעס, אַן אויג אין אַ הייבער, אַלזאָלד מאַן, אויב אין די זעכציגער מיט אַנדערע באַזוכערס אין אַ „אַנטלאָפן" אין אַ זאַל, אַזוי אַז

ABRAHAM LINCOLN

A MASTERPIECE! Produced by David Wark Griffith for distribution by United Artists. Director, D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. With Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury, Sr.

DAVID WARK GRIFFITH has taken episodes from the life of the great martyred president and woven them into a story and picture which for sheer entertainment is one of the finest things this producer has ever done.

This is not alone the opinion of this reporter, for the audience at Monday night's premiere at the Central theatre burst into applause with unusual regularity, the spontaneity of their acclaim being a mark of appreciation for this notable screen attraction.

The picture primarily is not an historical document. It is only natural that history enters into it but first and last it is a showman's picture.

There is in the picture the humanness which has always been associated with Lincoln; there is romance—but not an over-abundance; there is the spectacular and at times the melodramatic. There are sufficient showmanship ingredients to make it entertainment for man, woman or child.

Outstanding is the Lincoln portrayal by Walter Huston. He makes you feel that the living Lincoln is before you. He takes you through the life of Lincoln from youth to the night of the assassination, and in portraying this physical change Huston is convincing. The role has been handled with superb skill.

Una Merkel, although appearing only in the early part of the picture, gave a creditable performance in the role of Ann Rutledge. In fact, the entire cast, shrewdly assembled by a man who knows his picture characterization, is to be complimented.

Forgetting for a moment the secondary characters, let us revert to the hero for whom the picture was dedicated. Lincoln was more than just a man—he was a nationwide symbol of understanding, courage, honesty and purpose. He was a man interested in the safety of his country, striving to unite the states in one cause; to create a bond of sympathy among them and to provide for their safety. After many hardships and struggles he achieved his purpose only to meet with death at the height of his success.

After viewing this picture one can appreciate just what Lincoln meant to the nation as a whole.

In the early sequences of the picture, Griffith uses some very fine storm scenes to symbolize the strife which is growing between the North and the South over the slave issue. In conclusion he pictures the dying storm, the little log cabin in which Lincoln was born, and as a final smash the gorgeous Lincoln Memorial in Washington.

The Civil War scenes are in pure Griffith style. Here we find the melodramatic to hold the audience. The rout of General Lee and his army is gripping and has every element of audience appeal.

Griffith in his first talking picture has not disappointed. On the contrary he has again displayed his keen knowledge of screen craftsmanship, whether it be in the silent or the talking picture.—*Jay M. Shreck, New York City.*

HERO OF THE WEEK

WALTER HUSTON, portrayer, "with superb skill," of the title character in D. W. Griffith's United Artists production, "Abraham Lincoln."

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¶ The Old Master returned in triumph to Broadway last week. In other words, Mr. David Wark Griffith, creator of "The Birth of a Nation," presented his "Abraham Lincoln" — a subject which restores the olden glory to the name of Griffith. After an interlude characterized with work of a more or less indifferent quality, Mr. Griffith in this new picture reasserts his right to be numbered among the finest creative geniuses of the screen.

In discussing "Abraham Lincoln" two names should be set up in bold type. They are:

Joseph M. Schenck
David Wark Griffith

We list the name of Mr. Schenck first because that is where it logically belongs. Had not Mr. Schenck in a spirit of most commendable courage and vision elected to produce Griffith's "Abraham Lincoln" there would have been lost to the screen a distinguished work, and there would have been lost to Mr. Griffith the opportunity which he has put to very great advantage.

In a great many cases "Presented By" on the main title of a motion picture does not mean much. In this case "Presented by Joseph M. Schenck" means a great deal because Mr. Schenck in authorizing Mr. Griffith to undertake this production struck out boldly against a prevailing prejudice. Confident of the man and the subject, Mr. Schenck courageously went ahead on "Abraham Lincoln" and the happy result is a dignified, cinematic document and a splendid entertainment.

Every bit of Mr. Griffith's abilities in matters of action, composition, light, character delineation and story interest is exemplified in "Abraham Lincoln." It is intelligently, strongly and convincingly directed. The director's love and feeling for the story of Lincoln and the stirring events attending the public life of the Great American are evidenced in every foot of the film. That Mr. Griffith knows his subject there is no doubt. And knowing his subject as he does he was able to preserve historical fidelity as far as necessary for a motion picture and he was able also to so plot his picture as to make it engrossingly interesting and entertaining.

The story as done by Stephen Vincent Benet is a notable accomplishment. Facing a dialog job of almost discouraging proportions there has been accomplished in this production a distinguished result. Great acting, and much that is very nearly great, is contributed by Walter Huston, an extraordinarily fine addition to the gallery of dramatic Lincolns, Una Merkel, Kay Hammond, Hobart Bosworth, Ian Keith, Henry B. Walthall and others.

Mr. Griffith has very skillfully blended many elements of interesting popular appeal into this historical play. It is that of all a great character study, an element of every great play. No effort has been made to tell the story of Lincoln's life; the picture is entertainment not history. As a purely fictional narrative dropped at the historical significance of the Great American, Griffith's picture would be completely justified.

Probably more effectively than it has been previously done Mr. Griffith has blended the best of the silent picture with the screen's great new asset of the voice and sound accompaniment. There is in this production the very generous use of a voice, a heart and an imagination.

Millions of the public and the whole motion picture industry will be grateful to Mr. Schenck and Mr. Griffith for this Abraham Lincoln.

—JERRY F. DESIDERIO.

"ABRAHAM LINCOLN"

David W. Griffith, at the Central Theatre, essays what is virtually a comeback, for his recent production has been far from suggesting the man who electrified the business and wrote cinematic history in "The Birth of a Nation." It is highly probable that he has achieved his aim, for the production possesses all of the earmarks of a popular production, though it is not possible to judge the public reaction by the unconsidered applause of a first-night crowd.

However, it is probable that succeeding audiences will find the Griffith Lincoln an acceptable and dramatic offering, for the producer returns to his grand manner and achieves some extraordinarily spectacular effects. Moreover, he has been singularly adroit in blending the spectacular scenes into the more simple narrative of Lincoln himself without dwarfing the story as most always is the case. In a word Griffith has shaken out his entire bag of tricks and put them to good use again.

That they are tricks, artifices of the theatre rather than the achievement of natural drama, does not enter the question. He is spectacular, pictorial, painting huge backgrounds for a series of intimate tableau and we cannot recall any more capable handling of massed humanity than when we see company after company of federal troops swing down what probably is Pennsylvania Avenue in Washington, with the crowds on the sidewalk singing "John Brown" to be followed immediately by the strains of Dixie and the Confederates going forth to battle. It probably is no accident of chance that the Federals march apparently to the South, while the others head into the North. Not even in the much-praised work of the European directors has a mob been better handled and the effect is electrifying.

Later, he resorts to stressed use of his always most valuable device the flash back, here used to best advantage in Sheridan's ride to Winchester. Not since the talker pictures has this device been put to such ample use. But, once the foundation is laid, the entire picture is largely flashback, scenes in the Whitehouse alternating with the field of battle. It is all a little unreal, artificial to the regular reviewers, but it still seems strongly to appeal to the crowd.

Mindful of the subject and perhaps not forgetful of what the South-in-States did to "Birth of a Nation," it is a pretty one-sided war. He uses a coldly, dealing in facts surrounded the Confederates take their defeats to righteous instead of physical action. The story looks nothing thereby and does gain friends in the South.

It is impossible to give the full life of Lincoln within the time limit of the screen so this is rather a series of great episodes, of his life, treating the highlights of his life. We see him in the Whitehouse, his marriage to Mary Todd and presently we see him in the White House, the political battle with the Congress of Fairly long, long, long, the final shot and history is made, the birth, and in the beautiful closing sequence in Washington, it is told in beautiful photography, poetry and music, the spirit of the Lincoln and the Great American Democracy.

While Harvey does not look his part, he is capable, he gives the role, the dignity, the pathos, the humor, the sympathetic understanding, the strength and the weakness of the man. Lincoln, the President, the Commander-in-Chief, the Lincoln of the Gettysburg address, the Lincoln who gave his life for the union of the states, the Lincoln who gave his life for the union of the states, the Lincoln who gave his life for the union of the states

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cially well spoken by Mr. Huston.

Mr. Griffith's direction sometimes reflects his work of past days, but in most instances it is well fitted to this feature, a turning of the pages, sometimes rather fast, of the life of the railsplitter. It shows his human side, his fine mind, his woe and chagrin when Ann Rutledge passes away, his dogged determination during the Civil War, his physical and moral courage at all times, his sense of humor and his tolerance. And in portraying this man among men Mr. process, [illegible]on does so with the anticipated after all, [illegible]estness and sincerity.

to what [illegible]. Griffith now and again em- [illegible] of the [illegible]es incidents that might better [illegible]. [illegible]een left to the imagination. [illegible]ore attempting [illegible] romance with Ann Rutledge [illegible]ption of it, howe[illegible]g in the first scenes, but [illegible]al considerations [illegible] ones are among the un- [illegible]uth Festival, its pas[illegible] [illegible]retches in this film, [illegible]d its future, must be s[illegible] [illegible]than tinged with melo- [illegible] depicting the law- [illegible] Ann Rutledge's [illegible] most difficult task [illegible]ography into film [illegible]gree of originality with which it emerges from Mr. Griffith's studio, for one may be correct in surmising that this old master of the silent screen wanted every flash in this production to be different from anything that had been seen before on either the stage or the screen.

In his scenes there is most of the time a nice sense of restraint, and it is a pity that in dealing with Mrs. Lincoln he did not spare her some of her sharp remarks.

During the war stretches Mr. Griffith's direction is splendid. He makes the most of the War Office telegraphers and the eagerness of messengers not only to learn the news but to be able to carry a message to the Secretary of War on the chance of seeing the President.

Among the many well conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair and Chase are among those in the room. Blair says to the President:

"Mr. President, the people demand a victory. We've got to take Richmond."

Chase declares:

"The country is discouraged; we must do something, Mr. President."

Lincoln is calm. He says:

"It reminds me of a man building a boat to cross a river. * * *"

This does not please the gathering, but Lincoln continues in the same tone:

"Well, he got impatient and started swimming."

Here one of the Cabinet Ministers asks:

"Well, sir, what happened?"

Lincoln answers:

"He drowned. And we mustn't drown this country."

There is the incident of the young soldier who threw his rifle away and was condemned to be shot. Lincoln says:

"Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline."

The guards are about to take the soldier away when Lincoln instructs them to bring the young man back. Lincoln says:

"I've got it! This is a leg case. * * * I've got shelves full of them—leg cases, but not quite like this one. You see, if the Lord Almighty gives man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? * * * Young man, I'm going to pardon you. Go back and do your duty. * * *"

The soldier says:

"I will, sir, I will."

The President declares:

"I am trusting you."

Mr. Griffith, through Stephen Vincent Benet, contributes quite a number of other such flashes of the indomitable President, but, after Mr. Griffith has finished his story with a glimpse of a little log cabin dissolving into the great Lincoln Memorial, a strikingly imaginative flash, one feels that there are so many stirring episodes of the days of the Emancipator that they might be given in more sufficing detail by showing part of his life, whether it be the romance of his younger days, his political and legal frays, his election and his first days in the White House and the Civil War period, instead of trying to give his full biography in less than two hours on the screen.

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Mr. Griffith and Abraham Lincoln

MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discussed critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

When it is considered that Mr. Benet was faced with the task of stripping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably hoarse—rail splitter, the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with the effect into the Griffith mood and manner.

That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theatre and repeats to the audience an address from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

It is interesting to observe the significance of great dramatic events often significance is the mind in which he death.

* * *

Sun. Telegraph Aug 31

by Al Sherman

"ABRAHAM LINCOLN."

United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Cast: Hobart Bosworth, Ray Hammond, Walter Huston, Una Merkel, Lucille La Verne, Lee Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorne, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. (At the Central)

Opinion: This is David Wark Griffith at his best—which means that it's box-office potentialities are tremendous. Whether it will do as well in the cotton belt as it assuredly will do up North is problematical—but it will bring the checks into your cashier's window.

Story: This is the history of Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Park. It carries Lincoln through his beautiful love scenes with Ann Rutledge up to his marriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Direction: Griffith has made a directorial comeback in this picture. He is again the master megaphone worker—sidel and shouted by Cinemaman Karl Struss. The director has handled this picture with tact and true appreciation of his subject plus an understanding of the theater that makes Lincoln certain box office.

Acting: The best acting goes to Walter Huston as the Abraham Lincoln of the picture. He has handled his role sympathetically and well. Una Merkel as Ann Rutledge gives a flutteringly-rich performance that was [illegible]. While Ray Hammond as Mary Todd deserves the credit for a top job of acting. The others in the cast are startingly faithful to the roles they portray.

Dialog: Beautifully done, and lifted to its peaking at times. Entertaining throughout even at those moments when the plot reaches the depths of Hamlet's brain.

Production: Up to par with your best backgrounds and master photography. The long shots in the scenes at Gettysburg, the Lincoln Memorial, the Ford Theatre, the Capitol in Washington, the Blue and Gray Reunion at Gettysburg, the Lincoln Memorial in Washington

Griffith Regains Film Leadership With His Admirable "Abraham Lincoln"

The "Old Master" Is Himself Again in This Finely Conceived, Subtly Directed and Beautifully Acted Screen Presentation of Highlights in the Career of the Immortal Emancipator, and Walter Huston Gives the Truest and Most Touching Characterization of Father Abe Ever Given on Stage or Screen—Una Merkel, Kay Hammond, Hobart Bosworth, Fred Warren and Frank Campeau Give Fine Performances

The Billboard Sept 6

To Movie Mag 30

THE CAST

Abraham Linsoln	Walter Huston
Ann Rutledge	Una Merkel
General Lee	Hobart Bosworth
Mary Todd	Kay Hammond
General Grant	Fred Warren
Stephen Douglas	E. Alyn Warren
John Wilkes Booth	Ian Keith
General Sheridan	Frank Campeau
Colonel Marshall	Henry B. Walthall
Secretary Stanton	Oscar Apfel
Tad Lincoln	Gordon Thorpe
Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Offut	Otto Hoffman
Nancy Lincoln	Helen Freeman
Armstrong	Edgar Deering
Lincoln's Boss	Russell Simpson
Sheriff	Charles Crockett
Herndon	Jason Robards
Mrs. Edwards	Helen Ware
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle

Story by	John W. Considine
Adapted by	Stephen Vincent Benett
Directed by	D. W. Griffith
Presented by	Joseph M. Schenck
Released by	United Artists

There is one name which will live as long as there is motion picture history, that of D. W. Griffith.

Over fifteen years ago cinema audiences were struck dumb, so to speak, by "The Birth of a Nation." Since that day "The Birth of a Nation" has been considered by many to be the finest picture of all time, and undoubtedly there is sound reason. Mr. Griffith gave us "The Birth of a Nation" and we have paid homage to him ever since. Followed then a procession of masterpieces for which Mr. Griffith was responsible. He was the master, the super-director, the miracle man of the screen.

Time lapses and suddenly we are transplanted into the age of the talking cinema—Griffith remains silent—is almost forgotten; but all at once we are informed that he is hard at work on his first audible endeavor—he is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of yesteryear, intensified and, if anything, more perfect technically and spiritually. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Hearts of the World," "Orphans of the Storm" all in one—and more than that, he is a newer, broader and greater Griffith. "The Birth of a Nation" established Mr. Griffith as the "daddy of them all"; "Abraham Lincoln" re-establishes him. There are many other fine directors, with merits all their own; but there is not a D. W. Griffith among the entire lot.

Who better might have been selected to play "the great emancipator" than Walter Huston? We cannot say. Mr. Huston is the first representation of Lincoln that has pictured him as he was, as he is in his days already immortalized the man simple, sincere, humanly and human, not the usual lay-figure, stiffening and backbone-stiffened man whose actions have so often made us wonder if Mr. Huston, "Old Abe" is one of the most beautiful characters we have ever known, and we are sure that this is as it should be.

And it will be long before we shall cease the memory of this Huston, a little, lonely and lackadaisical lad, an amiable little soul in rags and tatters, a pale little wisp of a girl, leaning Abraham Lincoln, as their ways lay from the cradle to which she sinks in death, as Mr. Huston is the first Abraham Lincoln, as he is the first the great man, Huston.

The production is an remarkable effort of Fred Warren and Kay Hammond, Hobart Bosworth and Frank Campeau put in fine performances. There is no [illegible]

[illegible]

"Abraham Lincoln"

(UNITED ARTISTS)
At the Central

D. W. Griffith, that past master of the silent screen, thru his magnificent handling of this production, becomes the present master of the talking screen. Simple, beautiful, sympathetic and appealing is what this intimate glimpse into the life of the Great Emancipator is. It is a masterpiece. Whether it is a money maker or not it is a picture that will not soon be forgotten—it will linger in the memory of those who have loved the silver screen with as much tenderness as has Griffith's *The Birth of a Nation*. It should be seen for its beautiful simplicity, for its magnificent touches of humanness, for its general appeal.

There are only a few touches of spectacle in this production. There is none of the stupendousness of *The Birth of a Nation*, but there is all the heart interest and tender romance that has been woven into other Griffith stories. It is a differet light thrown on the life of the martyred president. It has brought us more in touch with the intimate home life of the man, his early youth and his love for Ann Rutledge. It has shown us his tender sympathy for the frailties of others, his sense of humor that carried many dangerous situations over a yawning chasm of destruction with a laugh, and above all his loyalty to a cause his party and his country, yet with a sympathetic understanding of those who had opposed their government and fought for what they had believed just. It is an amazing kaleidoscopic biography of one of the country's idolized leaders. It will have its appeal to the South as well as to the North. For Griffith has fought shy of sectionalism and has given it a genuine interest to all people. And how he handles his camera even with sound. Sweeping across vistas of gnarled trees as a severe storm rages, across the broad expanse of an ocean as the Negro slaves being brought to this country chant their weird spirituals, across battlefields and pitched army tents, on to the swift marching of soldiers as they start to defend either the North or the South, and then the wild ride of Sheridan to rescuement his disorganized forces giving just a bit of the show for which Griffith is famous. But the real surprise of these scenes is the manner in which he has handled them with the accompanying of sound effects. Each wagon rolls, each cannon's boom, seems to build up to the grand climax of the entire production. It is inspiring and thrilling and yet tear-compelling in its more tender moments.

The sequence that must stand out as a high light of the film is the death of Ann Rutledge. Then follows the prairie where Lincoln, heart torn, leaving his grief without a tear, hears the wind and the moaning about his grave and raises not into the night, listening to the voice across it as it is blown it now the distant firing of the cannons. Here is the value of photography, the touch of genius as a big tree dwarfs Huston in some of the scenes, standing in contrast of duration and true action, you see, as in the big cornfield that broke from under the grave of his loved one and lines with his mouth shaped like an unspoken [illegible]

[illegible]

Helen Ware, Helen Freeman, Frank Campeau, Otto Hoffman and others.

EXPLOITATION SUGGESTION: You need not worry about this one. If you can get them started, others will see it, for the word-of-mouth publicity will do the stunt for you. Pictures and plays based around the life of Lincoln have failed to be big money makers, but with the Griffith name behind this one it should go. The chief idea would be to get historical societies and schools, as well as school teachers, interested in it. Everyone should see it. It is well worth while, both from its historical standpoint and its entertainment value.

H. DAVID STRAUSS.

The Commonwealth Sep 17

PHOTOPLAY Oct. 1930

THE SCREEN

By RICHARD DANA SKINNER

Abraham Lincoln

THE screen has long owed a large debt to D. W. Griffith. In the dark days, some fifteen years ago, when "a Mary Pickford subject" or a Theda Bara version of A Fool There Was represented the approximate summit of achievement, Griffith suddenly launched a new standard of motion picture production with The Birth of a Nation. A little later came Broken Blossoms. Both were pictures of extraordinary photographic beauty, in which the power of selective incident was used to heighten both character and story and to create the third dimension of atmosphere and environment. Most of the subsequent worthwhile pictures of the silent screen showed strong traces of the Griffith influence. Then came the talkies. Griffith was forgotten in the excitement of reorganizing an entire industry to meet the demands of a new form of expression. In a surprisingly short time, new values began to appear, and recently such films as Journey's End, All Quiet on the Western Front, Grumpy, and Disraeli have shown the edge of really fine workmanship. And now—along comes Griffith, the forgotten one, with a swift, exciting and richly human recreation of the life of Abraham Lincoln, proving that he, Griffith, is as much the master of the new technique as of the old, and piling up still higher the debt owed him by the screen.

Not all of the happy vitality of this new Lincoln is due to Griffith. Stephen Vincent Benét has a great deal to do with it. He wrote the screen adaptation of Lincoln's life—and that means much more in the talkies, where literary talent is again coming into its own, than on the silent screen. Characters such as Lincoln are peculiarly hard to treat dramatically. They are surrounded by so much of the solemn poppycock of legend that their human reality, in most accounts, is on a par with an animated mummy. Washington emerges from most plays and pictures as a bleached cigar-store Indian—always in full dress, never in nightgown and slippers. Probably no schoolbook story of Paul Revere will ever include the pungent item that he received due and proper payment for riding to Lexington and Concord. Lincoln, even as Drinkwater pictures him, was a sort of prayerful colossus bestriding the spaces near the zenith. Stephen Benét has done better by him, yanking him abruptly to earth, but in such a manner, oddly enough, as to increase his stature. It is something of a feat to preserve heroic proportions in domesticity, but Benét has done just that with his Lincoln, etching his crude humor, displaying his full awkwardness and yet never losing the perspective of that patient tenacity which made Lincoln, against endless opposition, the preserver of a nation and a timeless symbol.

The Benét story also avoids skilfully the dilemma generally facing the writer of historic narrative. By several ingenious devices he manages to keep Lincoln in immediate contact with dramatic incidents of the Civil War. Most writers would either have sacrificed the individual to the drama of mass action, or have drawn in the mass only as "background" for the individual. A particularly apt case of Mr. Benét's skill in weaving both aspects together is the incident of Sheridan's rallying his troops after an apparent rout. First we have Lincoln receiving the telegraphic dispatches of the battle and wondering how Sheridan, the "fighting Irishman," could possibly fail. Then we jump to Sheridan's headquarters, and soon learn the reason for the conflicting news. It is a simple device, but one which links the war incidents tightly to a crisis in Lincoln's management of the war and to his confidence in Grant. Incidentally, the Sheridan incident is one of the best battle pictures of an older military day that the screen has ever recorded, and it has been executed with Griffith's inimitable skill and selective power.

In general, the most pleasing success of the picture is its complete absence of dull moments. The touch of delicate comedy mingles delightfully with romance and reality. From Lincoln's birth, through his early physical growth, his career as rail splitter, his abiding love affair with fragile Ann Rutledge, his first marriage to Mary Todd, his debates with Douglas, his astounding entry into the White House and his growing mastery of the nation's fate until his assassination, there is never a moment of monotony, nor a moment when lightness or comedy or homely incident does not cover the years, both human and national, into full and exciting rhythm. This is, in every sense, a masterly picture, in which a constantly well chosen cast gives admirable support to a fine, forthright and dominant character portrait by Walter Huston as Lincoln. Mr. Huston has never given a more convincing proof of his real artistry, either on stage or screen.

A Review of the New Pictures

☆ ***ABRAHAM LINCOLN—United Artists***

FOR the past few years smart young men have been putting David Wark Griffith among Filmania's has-beens.

Now, with one tremendous haymaker, he has knocked the younger sneerers from their perches. In "Abraham Lincoln," Griffith has made his masterpiece, and one of the most enthralling talking pictures in the brief history of the new art.

Forgetting his unhappy penchant for too much spectacle, Griffith has painted the great humanity of a great man with a master touch. Aided by a magnificent script by the poet, Stephen Vincent Benet, and a vivid, majestic performance as *Lincoln* by that great actor, Walter Huston, that is unmatched in dignity, grandeur and the most delicate *finesse*, Griffith, in this picture, makes more screen history.

It is Lincoln's humanity that is stressed throughout. From his love affair with *Ann Rutledge*—exquisitely played by Huston and Una Merkel—through the assassination at Ford's Theater, the picture moves dramatically, majestically and with enormous interest. This is, above all, a MOVING picture of the dramatic life and death of a great man.

Griffith, with his love for galloping horseflesh, picks Sheridan's ride as his one Civil War sequence, and is it a thrill! Moreover, his use of sound, for incidental music and effects, shows he has mastered the microphone. There is a great performance by Kay Hammond as *Mary Todd Lincoln*. Griffith comes back with a picture worthy of him.

A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. It had been up against stage actors instead of the old style movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-boy brought him a wire. It was from the big boss of the company. And the wire said that "Abraham Lincoln" was a great picture—that all was well!

THAT was David Wark Griffith, the old master. And the Texas episode was just another act in the long drama of his life as a movie director.

Through the picture jungles has run the cry, for years, "Griffith is through!" A has-been, they've called him. A fossil, a dodo. The younger "geniuses," still in the camper stage, have even laughed at the grand old man.

Now, in his lonesome latter years, he's turned on the pack! He has made his masterpiece, in "Abraham Lincoln." For the truthful tenderness of its love scenes, the matchless dignity, smartness and power of its creation, he's never even come near the new picture in his long and honorable career with the megaphone.

A STRANGE combination, Griffith. Showman, camera-fighter, master technician of cinematic emotion and effect, and a dash of authentic genius, here and there.

Who doesn't love a laugh at the star-crackers, who chase after new gods, mostly clay and all wet? Well, Old Man Griffith, the has-been, can have a good laugh now!

By SIDNEY SKOLSKY.

IT isn't very often that I get excited about a motion picture, but I did about D. W. Griffith's "Abraham Lincoln." Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next block would come into my father's dry goods store and buy sheets which he would use for screens.

I can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a $2 admission fee. This in the year 1915.

"What does Griffith think he's doing!" exclaimed people. "Putting on a regular show!"

This was really the start of the two dollar road show picture, although in 1913 an Italian made flicker, "Quo Vadis," played for twenty-two weeks at a dollar top at the Astor theatre.

Griffith has a long string of pictures to his credit, but it is the talkie, "Abraham Lincoln," which really brings him back to the glory of his pioneer days. It is interesting to note that Griffith produced "The Birth of a Nation" when silent pictures were in their infancy and "Abraham Lincoln" when talking pictures are only three years old. Both have the Civil War for their background.

* * *

SEVERAL weeks ago, in his suite at the Astor, I met D. W. Griffith for the first time. The hour was seven-thirty. He was sitting in an arm chair looking out of the window at Broadway. The street was leaving its day dreams behind and was beginning to light up.

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks faintly and often the last words of his sentences can't be heard. His eyes are gray and misty. He looked tired. He spoke about his plans for the future.

"I would like to produce the perfect picture before I quit. I've got a couple of things in mind. I'd like to make a movie of Benet's poem, 'John Brown's Body.' Griffith's mind wasn't tired. It was active—making plans.

He spoke about the south, the civil war and its characters. That period and setting of the country ran in his veins. He was born on a Kentucky farm in 1880. His father, Roaring Jake, was a colonel in the confederate army. They called him Roaring Jake because he could shout to a soldier five miles away. Anyway, that is the legend now.

"Lincoln," explained Griffith, "was always my idea of one of the greatest men who ever lived. For twelve years I had wanted to make a picture about him. I wrote six scripts and read about every line ever written about him. Nothing I wrote really pleased me. Then I got together with Benet. He's a genius.

"You know," continued Griffith, "that I was once a newspaperman." He admitted this proudly. "Maybe not a very good one—but I was one. I know good writing when I read it. I wrote a poem when I was young, and what's more, I sold it. It was called 'The Wild Duck' and I got fifteen dollars for it. I also wrote pictures under the name of Granville Warwick. And I was a ham actor!"

Griffith suddenly stopped talking. The room was very dark now. He picked up another cigarette. He wore a dark suit and a black tie. All I could see were the gray eyes and the cigarette. He only takes two puffs of a cigarette and lets it burn out in his fingers. There was silence for two minutes.

Suddenly and softly he said, "I like this place. Whenever I'm in New York I stop here. You can walk out of this room and meet any one you want to—and many you don't want to. I worked right out there—digging ditches and polishing door knobs. That's something very few people know."

"What about your ham acting days?" I asked.

"I started in pictures as an actor. I played the part of a mountaineer in a one-reeler, "The Eagle's Nest." An eagle stole a baby and my role was to rescue the child. The bird put up quite a battle, but I won in the end." He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using this on the angelic Lillian Gish.

He has always been discovering new players. He is credited with bringing forth the talents of Mary Pickford, Lillian Gish and the Talmadge sisters. Walter Huston was already an established star of the stage and screen when he was selected for the role of Lincoln. The big surprise was that he was to play Abraham Lincoln. I asked Griffith why.

"For months," said Griffith, speaking in a voice that sounded as if it were made for recitations, "I was looking for an actor who would not only look like Lincoln, but sound like him. I had seen Huston in 'The Barker' and had made thousands of screen tests of different players.

"One night I was in George Cohan's dressing room in the Fulton theatre. I asked him if he thought Huston could play Lincoln. Cohan replied, 'He could play Grover Cleveland.' I gave him one screen test and I knew Cohan was right."

* * *

GRIFFITH is always searching for types to play in pictures. He follows strange, odd looking people for blocks. Often a man has been astonished when tapped on the shoulder and asked: "Are you an actor? Do you want to go into pictures?"

His brother, Albert Gray, was once asked by an interviewer what kind of a boy David had been.

Albert replied: "D. W. was a nut, and he's still a nut, but a mighty good nut."

I left Griffith sitting in that dark room staring out at the lights of Broadway. He looked like a man who was trying to recapture the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads: "Lincoln Greater than 'The Birth of a Nation.'"

* * *

IN the mystery play, "The Ninth Guest," eight people sitting about in the living room are suddenly informed by a mysterious voice over the radio that the eight of them are to be murdered before morning.

Nobody present knows who is speaking over the radio, but on the opening night Fannie Hurst whispered to her companion:

"My God! Amos 'n' Andy! They almost kill me."

And while we're telling things, there's Variety's story of the audience that is so hardboiled that it knows the words to the "Bronx Cheer."

* * *

THINGS About Stage and Screen People:

IRENE DELROY started her career with Tom Patricola as an assistant in his vaudeville act.

AL JOLSON is one of Mussolini's favorite actors. Il Duce saw "The Singing Fool" in his private theatre.

COLLEEN MOORE, who is in town getting ready for her stage appearance, plays tennis almost daily, attired in a pink tennis dress and a pink beret.

CHARLIE FARRELL once worked as an usher in a small town motion picture theatre.

* * *

ACCORDING to Leo Byrnes, a famous English actor came to this country for a vaudeville tour. He was breaking in his act in a small out of town theatre and his international reputation had preceded him.

The manager of the local theatre was anxious to please the great star, who always insisted on silence when he was performing. The only noise the actor cared to hear was applause.

There had been hours of preparation. Then just before the Englishman was to make his debut the manager of the theatre stepped up to him.

"Everything is in perfect order," he said. "No actor will be allowed to stand in the wings and I have instructed the stagehands to tip-toe about, if they must move. The ushers will not seat any one while you are on.

"Listen," continued the manager proudly, "it's so quiet you can hear the clock ticking in my office out front."

The actor listened a moment. "You're right!" he exclaimed. "I can hear that clock ticking. Have it removed at once!"

* * *

THEN there's the yarn about the movie star who told his director that he couldn't appear for work the next day because he had to go to his wife's funeral. The director, of course, agreed to postpone shooting the picture until the star returned.

The next week the star approached the director and again asked to be excused.

"Well, what's the matter this time?" asked the director.

"I'm going to get married," replied the actor.

"What!" shouted the director. "I thought your wife died only a week ago."

"That's right," answered the movie star, "but I don't hold with long

The World
Sept 1930

MR. GRIFFITH AGAIN

With Abraham Lincoln, Mr. David Wark Griffith makes his first important contribution to the talking picture, and it will be interesting to see what effect this will have on the business. When he produced the Birth of a Nation, some fifteen years ago, he revolutionized the art of pictures. Up to then they had been floundering about, experimenting this year with heavy martial spectacles, the next year with dull stage-stick comedies, and that they had anything but the vaguest idea of what they were doing is most doubtful. But when the Birth of a Nation came along it was apparent that the moving picture had found a kind of its own; this was the presentation of "epic" stories, things that had to be depicted on so vast a scale and with so heavy a set of movies that they could not be handled on the indoors stage at all. And gradually the movies began to remember to more than one and grand opera, heavier medium of the highest artistry, but one also adapted to imaginative treatment of epocric themes.

Now the talkies appear upon the scene, and at a time when the talkies have reached the same stage that the movies were in when Griffith entered them. Most society is on hand, and there whose chief purpose was to explain that novels are played out. But for a great many years the producers make use of those novels which are merely a framework on which can be strung a succession of musical numbers. The time has come when the talking picture, if it is to have interest, must tell some story, and this means that it must find a type of work which is not better done by one of the competitors, the novelist, and a subject of which certain peculiarities, which a type of story that is unique in some respects to the type that is called talkie. It remains to be seen whether it will take an important contribution

Sun. My Herald-Tribune Sep 14

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

THE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by sciolons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Green Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Griffith picture, it seems to me that their objections are based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and self-conscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic portrait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tradition. That, however, is obviously not what Mr. Griffith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now that Abraham Lincoln, even divorced from the romantic lore that has grown up about him, was an enormously attractive, genuinely admirable and entirely lovable person, a man of definite greatness of soul and of very real historical distinction. But there is another Lincoln, considerably more important in American lore today; the Lincoln of poetic legend, of fabulous imagination, the tall, gaunt man in the cloak and the top hat who told jokes while the rebels swarmed on toward Washington and who was forever saving some frail boy from the firing squad at a white-haired mother's knee. This is the Lincoln who has become the epic folk hero of the nation, the man who has captured the American imagination and the American love to a greater degree than has any other figure in our history.

It is this Abraham Lincoln, the gentle, compassionate, humorous hinge-hinge to such fervent folk heroes of other nations as France's Napoleon, Germany's Barbarossa and Ireland's Brian Boru, who is the subject of Mr. Griffith's study. To capture the equanimous American was no easy task. It presented, as a matter of fact, a number of difficulties that would not be faced by producers endeavoring to show us similar portraits of other national heroes. Perhaps the chief problem lies in the fact that the legendary Lincoln is so much closer to being a recognizable human being than are our other forebears that his picture must be the most difficult of achievements, a characterization that is half recognizably human and half fabulous. He must be realized and yet must remain which is perhaps an simple comparison to effect. Then, too, there is the fact that almost every American has his favorite Lincoln story, which can be started from a Kim Jaeing and yet the story is the one of the thirteen-year-old.

I know that I for one, would have refused to judge the film if it was not for the fact of Lincoln's place in the popularity. But, then, to me, it proved Lincoln's character, even more. I think, too, that personally I put greater gap in the picture with the exaggeration that had long made Lincoln more to me than the popularity as he did prior the popularity. But, then, that, perhaps, was in the mind of the picture. It is perhaps that the story should with a bitterness taken the popularity legend, the pioneering and that put in the voice level.

[illegible]

without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction.

It seems that Mr. Griffith avoided the same pitfalls and captured the same virtues that I have discussed in connection with the Huston portrayal. His production is, of course, sentimental and rose colored, and it, too, is occasionally self-conscious, occasionally lacking in vigor, but for such a picture his lapses are surprisingly few and unimportant. How much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Griffith—or rather Mr. Stephen Vincent Benet, who wrote the scenario—erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth conspiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, gracefully written by Mr. Benet and well played by Mr. Huston's assistants—particularly by Una Merkel as Ann Rutledge; Kay Hammond as Mary Todd, and Ian Keith as Booth—is a distinguished photoplay.

A historic tragedy on the screen: Ian Keith, Kay Hammond, and Walter Huston in Abraham Lincoln.

A Great Picture

(Reading time: 8 minutes.)

1 star means fairly good.
2 stars, good.
3 stars, excellent.
4 stars, extraordinary.

The Benet Lincoln—and Some Others

Two Pages of Movie Reviews by

KATE CAMERON

★ ★ ★ ★ ABRAHAM LINCOLN

CAST

[illegible]

LINCOLN, sly but one in his stocking feet.
The lank man hearty and tough as a hickory rail.
Humorous as a man without self-pity.
Kindness as large and plain as a prairie wind.
And a self-confidence like an iron bar.

Stephen Vincent Benet thus described Lincoln in his epic poem of the Civil War which appeared in book form two years ago under the title John Brown's Body.

When Griffith aspired to repeat his early success of The Birth of a Nation and conceived the idea of producing an audible film of the life of Abraham Lincoln, he wisely selected Benet, who had steeped himself in the records and books of the period, to write the script and dialogue for this photobiography. Together director and author have created a great picture.

The story of Abe, from his birth in the little log cabin in the Kentucky hills to his death by an assassin's hand at the very peak of his career, is simply but beautifully unfolded.

Walter Huston moves through the film as though he were Lincoln incarnate.

You feel that even the lilt in the voice must have been characteristic of the great emancipator.

Care and good judgment were shown in the selection of the balance of the cast.

No one can afford to miss Abraham Lincoln.

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject Lincoln

Date

Theatre Ohio 11 3

GRIFFITH'S 'ABRAHAM LINCOLN'

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd Lincoln.....Kay Hammond
Gen. U. S. Grant.....E. Alyn Warren
Gen. Robert E. Lee.....Hobart Bosworth
John Wilkes Booth.....Ian Keith
Gen. Lee's Aid.....Henry B. Walthall

and

Lucille LaVerne	Helen Ware
Helen Freeman	Jason Robards
W. L. Thorne	Russell Simpson
Frank Campeau	Gordon Thorpe
Otto Hoffman	Oscar Apfel
Charles Crockett	Fred Warren
Cameron Prudhomme	Edgar Deering

James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile

Una Merkel, as Ann Rutledge, Lincoln's boyhood sweetheart.

Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure prominently in the D. W. Griffith talkie.

Kay Hammond, as Mary Todd Lincoln

Walter Huston as the martyred president, and Gordon Thorpe as Ted Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

and tender Ann Rutledge. This aroused delight at Kay Hammond's charmingly Mary Todd. Then came full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthall's confederate colonel left touched them. And Ian Keith's interpretation of the half-crazed actor, John Wilkes Booth, intrigued and excited them—which was the right reaction.

David Wark Griffith has given us public a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in essence, but in a different style. Instead of presenting many great battle scenes (these shown are thrilling indeed) he director focuses his story centrically on Harry Lincoln, on Lincoln.

We see in a program foreword: "If having seen the picture, you can better understand the workings of Lincoln's heart and mind as well as the integrity of purpose, then we have created more than a biography, we have given you a drama—entertainment, as well."

You certainly have succeeded in your mission, Mr. Griffith!

In comparatively simple fashion, the career of the great President is traced. We become acquainted with him as a naively lanky, intelligent young man—who enjoys life to the full, and plays life as a game. Sometimes he plays, too, with the affections of his friends (he flirts with Ann Rutledge, who really stood by him as he proves to us).

The great crisis of Lincoln's life comes when Ann dies and leaves him to go on without him. It is difficult to do that. But there are many things in his life to distract him from his grief. And so we find him campaigning against Stephen Douglas for the Senate, and his speeches are Mary Todd's hand in his success.

Out of the Douglas campaign comes his nomination for President. And Mr. Lincoln goes to Washington to take up the reins of his office. He is confronted with the problem of the South. He is harried and about to give his country up when Fort Sumter fires the final shot, ending his career.

And Lincoln, finally, comes to the decision that forcing his country to be contending states is worse than the loss of the Union. He is shot and dies in the arms of Grant and Lee, the generals of the North and South, respectively.

It is in this dramatic scene that Walter Huston, and yet is he, really shines. Huston's Lincoln is a great man, humble and child like in his simplicity, yet capable of tremendous influence on people and events. We feel Abraham Lincoln.

N.Y. American Aug 26 1930

Griffith's 'Abraham Lincoln' Inspiring Film; Notables in Newsreel; Rasputin Movie Seen

By REGINA CREWE,
Film Picture Editor, N. Y. American

American patriotism received great impetus last night when D. W. Griffith's mighty film-drama, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the make-believe of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part of his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced—the spot is always focused upon the hero.

Inspiring Picture

The film is episodic, and for his foundation Director Griffith has used many of the well-known Lincoln anecdotes and introduced many thrilling incidents familiar in Lincolniana. Upon these he has builded strongly and artistically an entertainment which is at once enjoyable and inspiring. In the welter of ordinary film fare it stands out as finely and as definitely as does Honest Abe himself in the lore of the nation.

Among the characters introduced are those of Stephen Douglas, the "Little Giant," the revered Robert E. Lee; the beloved "Tad," the able John Hay; Generals Grant and Sheridan; Secretary Stanton, and, of course, the "heavy" of the film is the misguided renegade, John Wilkes Booth.

Each of the roles is superbly played, and the illusion that the actors are really the historic characters they portray is maintained excellently through adroit casting and amazingly authentic make-up. Hobart Bosworth is impressive as Lee; Ian Keith does marvelously as Booth; and so on through the list which includes such names as James Bradbury, Jr., James Rickards, Oscar Apfel, Frank Campeau, Henry B. Walthall, the "Little Colonel" of "The Birth of a Nation" and many others.

The bright particular stars of the production are Walter Huston, in the name role, and Una Merkel, as the hero's first sweetheart. Mr. Huston's conception of the character is such as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's sympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acclaim by all Americans. And by all who are appreciative of the finest cinematic attainments.

To heap enconiums upon Director Griffith would be but to burden shoulders already stooped with the weight of honors. Not only does he retain all the vigor and imaginative genius which has starred his career but he brings some new and amazing evidence that he remains still the "Old Master" of the cinematic realm.

Ny Mirror Aug 26 1930

'Lincoln' an Impressive Movie Shown at Central

By BLAND JOHANESON.

Mr. Griffith's "Lincoln" at the Central Theatre! Walter Huston impersonates Lincoln, under the D. W. Griffith direction, in an episodic historical movie.

Quite impressive.

A thoroughly stunning and imposing finish to this pictorial life of Lincoln has been devised by Mr. Griffith. The rest is neat and unsensational. You see Mr. Lincoln as a political accident, loving a fetching blonde, baffled by an ambitious wife, absorbed by a national trial, influenced by sentiment, compromised by necessity—a human and lovable Lincoln who is impressed by menacing dreams and inspired by rare hopes. Mr. Griffith's specialty is historical drama. His "Lincoln" wears the masterful earmarks of that specialization.

The story of "Lincoln" is easy to the seventh director. Mr. Griffith gets the last brass penny in his deft manipulation of troops, personnel, battles, sentiments, musical accompaniments and visual incident. He builds his story brilliantly. But there are some natural links in the story of the log-cabin philosopher who was called to direct a nation through its most severe political crisis.

The peak scenes in Mr. Griffith's Civil War are exceptionally impressive and beautifully photographed. He introduces many fresh and inventive dramatic touches.

The characters are perfectly cast. The dialogue is expressive and convincing. The direction is clear. Mr. Van Nest, the film photographer, is recent. Mr. Walter Huston, as Lincoln, is striking and his characterization is sincerely and fine.

The whole production is an outstanding impressive. But it adds nothing to the popular Lincoln legend. And it seems to be the opinion of many people that a popular legend should be left alone.

Perhaps it should be left alone.

Mr. Griffith's "Lincoln" is beautiful. It is impressive. It is spectacular. As class-room diet it is extraordinarily tasty. As movie entertainment it is fine class-room diet.

The World
Aug 26

The New Film

By Quinn Martin

ABRAHAM LINCOLN, at the Central; United, produced and presented by D. W. Griffith; written by Stephen Vincent Benet.

THE CAST

Midwife .....Lucille La Verne
Tom Lincoln .....W. L. Thorne
Nancy Hanks Lincoln.....Helen Freeman
Offut .....Otto Hoffman
Abraham Lincoln .....Walter Huston
Armstrong .....Edgar Deering
Ann Rutledge .....Una Merkel
Lincoln's Employer .....Russell Simpson
Sheriff .....Charles Crockett
Mary Todd Lincoln .....Kay Hammond
Mrs. Edwards .....Helen Ware
Stephen A. Douglas .....E. Alyn Warren
Herndon .....Jason Robards
John Lincoln .....Gordon Thorpe
John Wilkes Booth.....Ian Keith
John Hay .....Cameron Prudhomme
General Scott .....James Bradbury sr.
Young Soldier .....Jimmie Eagle
General Grant .....Fred Warren
Secretary of War Stanton....Oscar Apfel
General Sheridan .....Frank Campeau
General Lee .....Hobart Bosworth
Colonel Marshall .....Henry B. Walthall

The Union Is Preserved

The life of Abraham Lincoln, once given with distinguished success on the stage by John Drinkwater, was transformed into silent pictures in masterly fashion by two then unknown Rockett brothers of Kansas, now returns as the subject for a more comprehensive treatment in the audible films. This latest is the combined work of David Wark Griffith, as director, Stephen Vincent Benet, as adapter and scenarist, and Walter Huston, as the Emancipator. It had its premiere last night at the Central Theater, and it proved to be a dignified and reverent episodic narrative tracing the complete life of the famous President.

A fine literary quality pervades the various fleeting chapters as presented by Mr. Benet, and it seemed to be that in his picturing of the more pronouncedly colorful passages of the career Mr. Griffith was in every way at his best. The portrayal of the leading part by Mr. Huston was admirable, mentally as well as in understanding and in the sharp, clear etching of characterization.

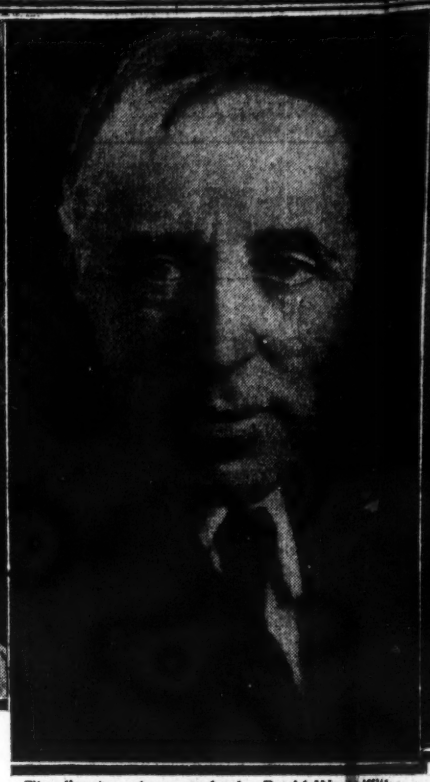
It was the action of these craftsmen to bring into pictured being again a Lincoln, first the patriot, second the good humored soul, the good sport, the sincere and generous gentleman. In this they have succeeded. So filled was the actual life of the man with the picturesque and the humorous and the tragic as they clustered about his great, ugly frame that there need be scant apprehension as to the attractiveness of the picture per se in terms of entertainment. It is a story of a life, but it is a story of a most startingly interesting one. At the outset, in a prologue set in the year 1809, the slave traffic is implanted, followed by the birth of Lincoln. His courtship of Ann Rutledge and then her sad and untimely death. The mill at Mare Tudor's dwelling upon the young Partridgeia (we demonstrated his art in terms of the oxcart in Mare, the tree in the sitting hens in Sheridan's Ride), his debate with Douglas, his invitation to run for Congress, and his arrival at the White House only to drag upon the floor, head on an upturned chair, the results of the secession against his but Lincoln's stern declarations that the Union must be preserved, and war and Sumter followed by the fall of Washington.

That touching scene in which the President, shaken by grief, visits the battlefield and pardons the soldiers who, all tired out, were sentenced to death for sleeping at the posts of danger, the signing of the emancipation proclamation and the scene in Gettysburg and Antietam and Bull Run, the visit to the wounded, lying in cast suits of the white linen, the night in the White House when the President wrote the Gettysburg address, and when the end approached in the form of assassination, the funeral procession, the body of Lincoln lying in state in Washington.

The life is depicted in the form of a series of vignettes, then Robert E. Lee, the opposing figure, appears, and the scene is set for

'Abraham Lincoln' Deeply Moving Despite

Walter Huston as the young Lincoln and Una Merkel as his early sweetheart, Ann Rutledge, lend the romantic note to David Wark Griffith's "Abraham Lincoln," written for the screen by Stephen Vincent Benet.



The director who came back—David Wark Griffith found in the Benet script one fitted to his particular talents.

TRUE Depiction
Called Masterpiece

by **Al Sherman**

"ABRAHAM LINCOLN," David Wark Griffith's latest and by far most important directorial effort, opened at the Central Theater the other evening and was revealed as a series of brilliant episodic vignettes.

There are times in the picture when the hand of the master who is Griffith makes itself so evident as to arouse the enthusiastic applause of a deeply appreciative audience. And there are other times when the obvious striving for effect becomes just so much hokum and the master is revealed as an Eddie Guest, making palpable use of every outworn cliche in an attempt to wring out every possible human emotion from the individual spectator. But so often does the master remain an artist and so reverently has he approached his subject that the film becomes a masterpiece that merits a visit from every motion picture fan in the country.

▼

GRIFFITH has not attempted any cheap striving for effect in "Abraham Lincoln." The occasional too-theatrical touches are employed to heighten the dramatic qualities of a play about a man whose very life was the essence of drama, but, paradoxically, poor dramatic material.

So many legends and fables have sprung up about the man who was Lincoln that Griffith faced an enormous task in weeding out the half-truths and myths that have given the Great Emancipator god-like proportions. Is it any wonder that, in bringing to the screen a Lincoln of majesty, withal humble, Griffith occasionally found himself beyond his dramatic depth?

Do not mistake me. There is no director in Hollywood today who would have approached this famous historical figure with half the appreciation and even one-third of the art that Griffith contributed to his portrait of Lincoln. As a picture, it will rank supreme for many years and will find its way into public favor in that not-so-far-off day when talking pictures will be an antiquated device, a source of humor or historic and amusement with the younger generation to come.

▼

I BELIEVE that David Wark Griffith is sincere, when he states in his program note, that the production of Abraham Lincoln was approached with sincere reverence, seeking to present the little man of humble origins who was the soul of the figure tradition has made him.

That is all too true. Through his eyes Lincoln, the man, and, in a sterling phase, supreme Lincoln as the soul of American picture has taken shape, majestic, never the Great Example, to the rather pitiful, tragic man who makes America of the present.

▼

GRIFFITH has created some fine, fine scenes. The opening sequence in which the young Lincoln is shown in the midst of the Hoosier cabin, that was Lincoln's cradle, is a masterpiece of the art of the screen. It is a perfect example of the art of the motion picture at its highest pitch. Never have the images of Abraham Lincoln been so clear, so full of the pioneer spirit, that was Lincoln's, never a finer portrayal of the spirit of the pioneer, in

Y, AUGUST 27, 1930

pite Spots of Overdone Effect

RAL THEATRE

As Griffith reconstructed and Huston played the scene of the signing of the emancipation proclamation. Lincoln is surrounded by his Cabinet. Players whose names are of considerable prominence do bits.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

As presented, the virile man [illegible] qualities who was the soul of [illegible] figure tradition has made him.

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left out—left out, undoubtedly, because of this ever-awed reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more nor less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Indeed, "Abraham Lincoln" emerges a fine, neat, beautifully produced film—with vulnerable spots to be sure—but something stunning to look at and pleasant to listen to.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet—he wrote "John Brown's Body"—though frequently lacking in dramatic values, is also frequently of a lyric quality.

Seldom has the screen offered anything in the way of writing or acting that even faintly approaches those scenes of Lincoln's courtship of the lovely Ann Rutledge and her untimely death. Here is writing. And here is acting, with the lovely Una Merkel, as Ann, contributing one of the finest performances of the year.

Though it is a romanticized, idealized, revered Lincoln you see presented here, from his courtship of Ann, his political debate with Douglas, his marriage to Mary Todd, and then through those terrible years of the Civil War to his death at the hands of John Wilkes Booth, don't let it deter you. "Abraham Lincoln" is a picture that calls for your attention.

The MORNIN

Weather
Partly cloudy.

America's Authority

VOL. 116. NO. 58 NEW YORK,

Flying Heels Shows

Camden's Honey Locust D

Tantivy Third At Lincoln

Whitney Racer, Well Supported, Gains but Fails to Catch Leaders.

LINCOLN FIELDS, Crete, Ill., Aug. 26.—J. N. Camden's Honey Locust defeated Equation and the H. P. Whitney gelding, Tantivy, in the Momence Purse, feature of today's bill here. Honey Locust led the field from start to finish. When the seven furlongs was completed he had one full length over F. F. [illegible] Tantivy finished [illegible]

New Burden On Jamestown

Speculate Whether He Can Carry 130 Extra Quarter in the Hopeful.

SARATOGA SPRINGS, N. Y., Aug. 26.—All eyes are being cast in the general direction of the Hopeful Stakes. That most important 2-year-old fixture, worth some $56,000, will be decided over the six and a half furlong course on the final day of racing here next Saturday.

George D. Widener's Jamestown is the Hopeful starter, which [illegible]

Death Robs Screen o

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TRUE Depiction

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David Wark Griffith's latest and by far
opened at the Central Theater the other
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And there are other times when the
es just so much hokum and the master
making palpable use of every outworn

The Cast

RK TELEGRAM, TUESDAY, AUGUST 26, 1930.

ADVERTISEMENT.
TY WOMEN SEE

ILM OPENS AT CENTRAL THEATRE

Character of Emancipator Human and Believable in Portrayal by Walter Huston, Declares Critic

ina Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

By WILLIAM BOEHNEL.

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection.

Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the weaknesses and failings of a human being. As Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He has filled much of what both the director and the author left out—left out, undoubtedly, because of this over-awed reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more or less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Indeed, "Abraham Lincoln" emerges a fine, well, beautifully produced film—with numerous spots to be sure—but something stunning to look at and pleasant to listen to.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet—he wrote "John Brown's Body"—though frequently lacking in dramatic values, is at frequently of a high quality.

Walter Huston has the screen offered nothing in the way of acting so virile that even faintly approaches some scenes of Lincoln's courtship of the lovely Ann Rutledge and her untimely death. There is acting, and there is acting, with the lovely Una Merkel as Ann, contributing one of the finest performances of the year.

Though it is a conventional biography, showing Lincoln, the girl, the young lawyer, from his courting of Ann, his political debate with Douglas, his marriage to Mary Todd, and then, through those terrible years of the Civil War, to his death at the hands of John Wilkes Booth, not, of course, that Abraham Lincoln is a person that calls for any elevation.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

Ny Eve Sun Aug 26 1930

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' With a Script by Stephen Benet.

By JOHN S. COHEN, Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Gaiety. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of reverence.

Thus Mr. Griffith's "Abraham Lincoln" goes back in the past for its dramatic treatment, goes somewhat contrary to the analytical biographies of today in which the central figure is brought down to earth by debunking.

Here the poetic tradition is adhered to, and while the figure of Lincoln remains a human being rather than a stuffed historical figure, there is no denying that he is romanticized to the point of occasional monotony. It is hardly a complete picture of the Lincoln who told rough stories as well as freed the slaves and flew in the face of his party in the matter of kindness as well as wisdom. Rather is it the Lincoln of an excellent but minor Homer's imagination—a Lincoln who is benignly brave rather than the rough hewn, rugged figure that he must have been. It isn't that there is too much softness in Mr. Griffith's Lincoln, but that there is not quite enough ruggedness.

This is probably due to the selection of episodes in his life, namely the most romantic ones, and to the bare literary beauty in Stephen Vincent Benet's script. But at any rate, we are offered a poet's figure rather than a well-rounded character. This is not mentioned as any major fault, I hasten to add, but merely as a description of what sort of protagonist is offered and as a partial, if somewhat presumptuous explanation as to why the film becomes occasionally monotonous. In further explanation of this occasional monotony, it may be said that it is almost bound to happen in a highly episodic film, or a play for that matter, in which there is no direct or lasting conflict of characters.

And this is a poetic biography, that and nothing more—although there is physical action in several battle scenes, and in Mr. Griffith's excellent staging of the assassination scene.

His birth is shown and this is followed by an episode dealing with his first love, Anne Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is a rising legislator, follow, and then come his marriage to the highly tempered Mary Todd, his campaign against Douglas and his acceptance of the Republican party's nomination for the Presidency.

Thus goes "Abraham Lincoln," scene by scene, and finally as climactic episodes there are the battle of Winchester and his refusal to permit Lee to be shot and, of course, his own assassination.

Pictorially this resembles the same scene from Mr. Griffith's own "Birth of a Nation," and it is, here, most effectively staged.

There is beauty in "Abraham Lincoln," photographic beauty as well as beauty in the writing and the acting. Here are there scenes in which the quality of the poetry in "John Brown's Body" is attained; in the love scenes between Lincoln and Anne Rutledge—which are photographed in the woods around Springfield, and which, despite occasionally coyness on the part of Una Merkle as Anne, are meltingly lovely; in the battle scenes; in the scene in the sea of tents in which Lincoln saves the life of a young soldier who had shown cowardice on seeing the dead face of his boyhood chum.

And there is a lovely sense of the past in the costumes and the sets of William Cameron Menzies.

Walter Huston is ideal for the role of Lincoln, pictorially as well as otherwise, and if he lacks ruggedness, it is due to the general treatment of the character. At any rate, he is exceptionally interesting. Una Merkle is, as previously stated, a trifle coy, but quite fetching as Anne, and Kay Hammond, Lucille LaVerne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

"Abraham Lincoln" has its faults, both as an entertainment and as a biographical picture; but while many may regard it as a stilted affair and while others may condemn it for such an anachronism as having the slaves on an American-bound slave ship in 1809 sing what sounded like modern arrangements of Negro spirituals, it has something that not one talkie in a hundred has, namely—quality.

And it obviously represents a good outlet for the sense of poetry that Mr. Griffith has always evidenced in his silent pictures.

Ny Eve Post Aug 26 1930

The New Film: *By Thornton Delehanty*

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

D. W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central; a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors—Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme—contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture [illegible] at times in the intensity of [illegible] its interest it is simply because the material is too deep and too wide to permit of sustained drama. Either it had to be fragmentary or it had to retain the whole progress not only of a single life but of the epochal events which combined to make that life into its noble and tragic aspects.

In choosing to show as much of Lincoln as possible [illegible] covered a span of events equal in [illegible] and detail to that of a full-sized biography. The picture begins before Lincoln himself began. It moves in a distinctly [illegible] manner the first antagonisms which already were beginning to split the North and South as far back as 1808, and then it goes on in a series of pictorial flashes to show Lincoln's birthplace in Kentucky, his pioneer [illegible] also he had removed to New Salem in Illinois, his courting of Ann Rutledge, his marriage with Mary Todd, the struggle for political recognition in Illinois, and so on through the more dramatic events of the Civil War, including with the assassination at Ford's Theatre in Washington.

The result is that of Abraham Lincoln, does not, not, not,

Ny Eve Graphic Aug 26

Screen-views

by JULIA SHAWELL

"ABRAHAM LINCOLN"

Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

After a lapse of many seasons of floundering in melodramatic tales and ineffective romantic interludes, Griffith has returned to the field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the shelves of fame, focused upon him a simple understanding and developed him on celluloid in soft, smooth terms of genuis.

Walter Huston

In the new Central tenant, Griffith has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experience years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Griffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckoned with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its reels the simplest desires of a humble man and the highest aspirations of a great statesman. It is perfectly balanced, its episodes so deftly fitted into the parade of dramatic events and its characters so remarkably interpreted it carries the audience out of a Broadway theater back into the period which it presents and along the march of events from Abe Lincoln's birth to his death. It has shadow flashes of rare photographic beauty as to take one breathless, and in its entirety it leaves one spent with the force of its appeal.

Walter Huston, in the title role, has reached the high mark of his young career on the stage and on the screen. He has mastered more than the physical appearance of his character and on several occasions last night he was given spontaneous applause as a just recognition of his accomplishment. Una Merkel, as Ann Rutledge, was one of the most startlingly appealing figures the screen film season has to afford, and all the other characters were equally deserving of mention. Mary Bosworth, Kay Hammond, Oscar La Varga, Ian Keith and Henry B. Walthall has each done this film as an unforgettable, but convincing figure, and never Mr. Griffith has made another important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot be missed by any one.

Ny Eve World Aug 26

By George Gerhard

REVERTING, after all these years, to his beloved Civil War theme, David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

Griffith has taken here a subject which, to all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this ungainly, awkward rail-splitter from the backwoods of Illinois than with the popular legends of history. He set out, in other words, to debunk history, as did Rupert Hughes in the case of Washington, but, of course, he didn't go nearly as far as did Hughes.

He did go a pretty long ways, though, and showed the sadness, the heartbreaks and the humanity of this gawky youngster who rose from nothing to immortality. And what a job he has made of it.

If there were any criticism of the opus, it would be in the mincing step which Griffith and his assistants have taken in an effort to keep their story upon an even keel when considered from the light of the present-day sympathies of the North and the South. At times, Lincoln and Gen. Grant and other Northerners were just a bit too sweet and tender; and, to balance things, Lee was also pictured in a tender light.

Here and there, too, history has been trifled with slightly. Not to any extent, of course. For example—and correct us if we are wrong—Lincoln repeated the last few lines of the Gettysburg speech in the Ford Theatre box in which he was assassinated. There were other little touches which were at odds with popular history, but it might conceivably be that Stephen Vincent Benet, who wrote the story, is right and the history books wrong.

Griffith and Benet have done a job here of which they might be proud, but the job doesn't end there. For Walter Huston, in the name part, has given one of the most sincere, sympathetic and humane performances it has been our privilege to see in months. With the aid of the author Huston shows here that Abraham Lincoln was an ordinary boy, one with ordinary ideas about life and things. He wasn't at all times an idealist, and he wasn't averse to engaging in a good fight when occasion demanded, nor was he averse to showing how well he could drink raw whiskey.

The war stuff was thrilling, too, despite the antiquated maneuvers and equipment of the Civil War days. Griffith has managed to pervade this part of the story with an ecstasy which is surprising in the light of the more devastating material of the late war. And, surprisingly, the Southern stuff received more applause last night that did that of the North.

Little Una Merkel, late comer to pictures, played the part of Ann Rutledge, and she was so good that you'll probably hate to see her death bring an end to her appearance. Kay Hammond, as Mary Todd, was a revelation. She is the most selfish and calculating young woman imaginable, and at times you feel that you could slap her if you ever got near her, but her portrayal was a thing of beauty for all that.

Hobart Bosworth was a superb Gen. Lee, and Griffith must have had a stroke of genius when he made Ian Keith the John Wilkes Booth of the piece, for Keith made Booth an utter ham and put over a great part. There were so many other good entries in this picture, which, by the way, has about 175 speaking parts, that it would take a lot of space to give each a word. Suffice it to say that the following were up among the leaders: Frank Campeau, Lucille La Verne, Henry B. Walthall, Helen Freeman, W. L. Thorne, Otto Hoffman, Charles Crockett, Helen Ware, Jason Robards, Russell Simpson, Oscar Apfel, James Bradbury sr., Cameron Prudhomme and scores of others.

Abraham Lincoln will do more than bring David Wark Griffith back into the scheme of things. It will make oodles of money.

Wall St Journal Aug 27

THE THEATRE

Griffith's "Lincoln"

United Artists presents D. W. Griffith's *Abraham Lincoln*, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Menzies designed the sets, and Gerald Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's *Abraham Lincoln* offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate and the scene in the theatre where the great President is shot.

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sacred purpose which motivated the Civil War President. Again and again, but not too often, in the heat of conflict, he repeats the words: "The union must be preserved." The illusion is perfect.

Mr. Huston's make-up is typical of the detailed perfection achieved with all the actors. We see Lincoln as a young man, courting the lovely Ann Rutledge, played simply by Una Merkel, as a middle-aged man debating with Douglas and weighing duality in a home produced post by Mary Todd Lincoln, played by Kay Hammond, and as the aurora President, full bearded and weighed down by cares, in sympathetic and almost unsentimental feelings of human sympathy. The changes brought by time and experience in the face of Lincoln are admirably achieved. The changes in his character are as beautifully portrayed by Mr. Huston's acting.

Other characters that come to us as partially physical, the illustrations from a history book are Fred Warren's General Grant, showing great strategic ability and indomitable courage; Robert Hobart Bosworth's Gen. Robert E. Lee, James Bradbury's General Scott, Mr. Lee Waterson's *Douglas*, and Ian Keith's *John Wilkes Booth*. The veteran Henry B. Walthall, of *Birth of a Nation* fame, also appears for a moment as one of General Lee's colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sung by parades.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most poignant scenes in the picture presents Lincoln following the course of the war with Stanton. News is brought that the northern forces have been severely routed. It seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where Stanton is having his mother read. Suddenly the frenzied worried operator to ask an old farmer if he can hear the sound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famous ride begins. Arriving behind the lines, the soldiers in retreat are inspired by the presence of "the fighting Irishman," and are induced to return to the conflict. A few moments later a telegram is brought to the President and his War Secretary reporting a triumphant victory.

The concluding episode in the picture is beautifully handled. A large audience is assembled in Ford's Theatre. The curtain goes up and the play begins. Then suddenly the President and his aide slip into the vacant box overlooking the stage. The performance halts and a man goes on standing a speech from Mr. Lincoln. He informs the audience it is to be over. The show goes on but while the audience is entertained by the acting, a shot pierces stealthily around the curtain, is the President's box. A shot rings out. Booth leaps to the stage and, shouting his name in the direction of Lincoln's box, he shouts, "Sic semper tyrannis," and disappears leaving the house in confusion.

Womens Wear
Aug 26 1930

WALTER HUSTON IMPRESSIVE AS ABE LINCOLN

Splendid Performances in Distinguished Production of "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

WALTER HUSTON

David W. Griffith's "Abraham Lincoln," given its "world premiere" last night at the Central Theatre, is not the great epic of the screen some hoped for. It is not, I venture to state, the final and definitive talkie edition of the life and works of the martyr president. But in so far as it was in the power of a great actor and a great producer to make it so, "Abraham Lincoln" is a stirring and satisfying picture, dignified and impressive in its serous moments, touchng in its tender scenes and humorous in its lighter aspects.

Walter Huston, as the Great Commoner, gives a splendid performance, free from the taint of exhibitionism, honest and inspiring. He is ably seconded by a fine corps of actors. The production itself is a distinguished one.

Despite Mr. Huston and the author of the script, the high spot of the evening did not deal with Lincoln. It came when Sheridan hearing the sound of guns and fearing disaster, gallops from 20 miles away, reforms his scattered forces and turns overwhelming defeat into a heartening victory for the union forces. The scene in the theatre when Lincoln met his tragic end was especially dramatically realized.

Pictorially the film is replete with treasures, although one felt that certain phases that could very well stand longer treatment were obtained for fear of slowness of movement. The Lincoln Douglas debate, for example, which seems so interesting a picture, suffered materially from the dispatch with the speeches shot. The President's greeting in the enthusiastic audience at the theatre, telescoping the second inaugural address and the gettysburg masterpiece, sounded familiar without achieving genuine verisimilitude.

But these were minor defects in a great picture adequately imaginative, dramatic, lighted and acted.

The Merkel makes an regret again the early death of Ann Rutledge. Her sweetness and poignancy could have done much to relieve the sorrowfulness of the last scenes, but as it is delivered good impressions that Ann, Mr. Lincoln's and love could have been a lasting one. Kay Hammond as the Mary Todd character is only an adequate quality. The roles of Stephen Douglas, Mr. Lee are excellently taken and John Wilkes Booth, the assassin, is ghastly portrayed.

Perhaps a word may be added about the technical performances which seem to be a bit uneven. In some parts the sound of the Confederate soldiers sounded just as lustily and as gaily as the Union troops. Perhaps some of them by a rather horrifyingly Rebel cast.

My Eve Journal
Aug 26 1930

D. W. Griffith Film Proves Appealing Entertainment

By ROSE PELSWICK.

"Abraham Lincoln," the first all-talking picture made by D. W. Griffith, opened at the Central Theatre last night. And in this production the director has built a dramatic document about the human interest episodes in the life of the great president.

Walter Huston enacts the role of Lincoln, and his interpretation of the part is as finely drawn as his make-up is expert. Whether he is seen as the dryly humorous rail-splitter or as the care-worn president, Mr. Huston's characterization is at all times sincere and convincing.

PICTURE EPISODIC.

The picture is episodic, and shows the life of Lincoln from his birth until his death. Mr. Huston, as the young Lincoln, is taken through the periods when he fought the town bully in New Salem, through his tragic romance with Ann Rutledge, his verbal controversy with Stephen Douglas and finally his marriage to Mary Todd. And the Lincoln that is better known is presented through his cares before and during the Civil War.

Mr. Griffith's direction has dignity, humor, pathos and understanding. The picture is appealing entertainment rather than biography.

DIALOGUE EXCELLENT

The dialogue, written by Stephen Vincent Benet, is excellent, and contributes much to the effectiveness of the production. And there is a large and able supporting cast, which includes Una Merkel charming as Ann Rutledge, Fred Warren, whose make-up as General Grant is perfect, Kay Hammond as Mary Todd, Lucille La Verne as the midwife, Hobart Bosworth as General Lee, Henry B. Walthall as Colonel Marshall, Frank Campeau as General Sherman, Jason Robards, Jr. as Herndon, Ian Keith as John Wilkes Booth, and in other parts Helen Freeman, Otto Hoffman, Russell Simpson, Henry Armetta, James Bradbury Jr. and Otto Hoffman.

My Journal of Commerce
Aug 26 1930

D. W. Griffith's 'Lincoln' Masterpiece of Screen

By JULIUS COHEN

If the talking motion pictures never present a greater masterpiece than D. W. Griffith's "Lincoln," which opened at the Central Theatre last night, they will still have accomplished their purpose in the scheme of things. For sheer beauty, simplicity and divine inspiration, "Lincoln" will live longer than its creators. A more poignant and soul-gladdening picture has never been and perhaps will never be seen. From Lincoln's cradle days in the log cabin, to that fatal day in the theatre when he was shot by a mad actor seeking immortality, the production moves with a speed which no other director has hitherto been able to impart to the silent or talking screen.

Walter Huston, playing the role of Honest Abe, gives to that famous person all the warmth, charm and other typical Lincoln qualities which we have learned were possessed by our great Emancipator. His slow, almost lethargic walk, his drolling speech, his very features, were uncannily brought back to life by Mr. Huston.

He was every inch the Lincoln of our best books and our statues.

Griffith has transcribed more than just a biography of a very human man. He has given us drama that, after all, is the test of entertainment. Lincoln, as he other-minded individuals, [illegible] The master director has brought [illegible] Lincoln's [illegible] Lincoln's [illegible] Lincoln's

Brooklyn Daily Eagle
Aug 26 1930

The Cinema Circuit

—By MARTIN DICKSTEIN—

D. W. Griffith's First Talking Picture, 'Abraham Lincoln,' Comes to the Central—'The Storm,' at the Globe

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkie producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than 'The Birth of a Nation.'" To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great picture.

In attempting to "present the prime man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial biography of the Great Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has been claimed to be "greater than 'The Birth of a Nation'" should offer something more than a character study.

Mr. Griffith's "Abraham Lincoln" picks up the career of the martyred President in his early days as a legislator in Springfield, Ill. Briefly it traces his political battle with the eloquent Stephen Douglas, his short and sorrowful romance with the fair Ann Rutledge, his rapid rise to the Presidency and the heart-breaking years in the White House during the Civil War, which were to be ended so abruptly by his assassination at the hands of the fanatical Booth. In between there are shots of the advancing and receding waves of battle (stirring episodes, full of the magnificence and pictorial sweep of the Griffith tradition) and a few more intimate glimpses of Grant and Lee behind the lines. Sheridan's famous ride is depicted thrillingly and gloriously.

But, mainly, the new picture at the Central sticks closely to the biographical channels. It is not the Civil War that this "Abraham Lincoln" gives you, nor the heroic days that came immediately after. It is, as Mr. Griffith tells you again in the printed foreword, "a story of a human being who lived and loved even as you and I." A character study of the rail-splitter who became President . . . accurately compared and currently treated as a character study. As drama, as material for the full, tremendous scope of the talking picture it leaves something to be desired.

Nothing, but praise, however, should go to Walter Huston for a magnificent portrayal of Lincoln. It is a performance to be remembered. It is actually worked away in the role of the greatest man this screen has had—so far. To him Helen Hayes (as Ann Rutledge), to Kay Hammond (as Mary Todd Lincoln), to Hobart Bosworth (as General Lee), to Ian Keith (as Booth) and to the other principals in the large cast hardly less credit is due. The acting is, in all truth, thoroughly distinguished.

But, excellent as it as (and no more than) a pictorial biography, "Abraham Lincoln" misses being the great picture which, in all sincerity perhaps, came heralded as better than "The Birth of a Nation."

"Abraham Lincoln"

Joseph M. Schenck presents a talking picture based on a story by John W. Considine Jr., adapted by Stephen Vincent Benet and directed by D. W. Griffith. At the Central.

THE PLAYERS

Walter Huston	Una Merkel
Hobart Bosworth	Helen Ware
Kay Hammond	Jason Robards
Lucille La Verne	Russell Simpson
Ian Keith	Gordon Thorpe
Helen Freeman	Oscar Apfel
W. L. Thorne	Fred Warren
Frank Campeau	Edgar Deering
Otto Hoffman	Cameron
E. Alyn Warren	Prudhomme
Charles Crockett	James Bradbury Sr.
Henry B. Walthall	

"The Storm"

Brooklyn Standard Union
Aug 26 1930

"Abraham Lincoln"

Walter Huston in Superb Portrayal of the Great Emancipator on Central Screen

By EDWIN C. STEIN

"ABRAHAM LINCOLN," a United Artists picture directed by D. W. Griffith, with a cast including Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Jason Robards, Henry B. Walthall and Frank Campeau. Dialogue by Stephen Vincent Benet.

Again the Central Theatre, recently rocked by the mighty guns of "All Quiet on the Western Front," resounded to the crash of falling shells and rattling musketry, when, beautifully etched against the background of the war between the States, D. W. Griffith brought his "Abraham Lincoln" into the theatre last night to the thunderous applause of a brilliant and enthusiastic audience.

"Abraham Lincoln" is the stirring, pulsating, breathing story of a great American. And the film while it has its weaknesses, will go down to posterity as a great work because it treats a big subject in a strong and sincere manner.

When it is considered that the picture covers a period of fifty-four years, from the time of Lincoln's birth to his assassination and includes all the highlights of his career, as well as the war between the States, it will be seen that David Wark Griffith, greatest of historical spectacles that he is, faced a gigantic problem.

And when it is further considered that he was forced to deal with almost pure biography, the gargantuan immensity of his task may be further understood. It is to Griffith's credit that "Abraham Lincoln" is revealed as such a mighty human document. But all the credit must not go to Mr. Griffith. A great deal of it must be reserved for the superb cast which adorns the production.

Walter Huston, playing the title role, delivers the most outstanding piece of work I have ever seen. He doesn't merely play Lincoln, he is Lincoln. His gait is his physical resemblance, parting on the extreme, but he has captured something of Lincoln's spirit. In no other way could he portray the great emancipator's character of the man. In no other way could he capture the tolerance and patience, suffering that was his and for which any world, he represents in dignity and accuracy the dreamy, dreamy and tragic character that happened that was Lincoln's. In the market the deep eyes, the gaunt face, the long arms, the big hands, the gait, the voice, almost speak the man. He is Abe Lincoln, he is Abe Lincoln, he is Lincoln. Huston's work is so perfect that it is difficult to imagine any other person in the role of Lincoln. Huston has taken the great character

Brooklyn Times Aug 26 1930

The Current Cinema

Walter Huston Stars as Abraham Lincoln In New Griffith Epic

"ABRAHAM LINCOLN." D. W. Griffith all-talking picture. Story by Mr. Griffith and Stephen Vincent Benet. Directed by Mr. Griffith. Dialog by the co-authors and J. Gerritt Lloyd. Sets designed by William Cameron Menzies, executed by Park French. Karl Struss at the camera. Music by Hugo Reisenfeld. A United Artists' picture, presented by Joseph M. Schenck at the Central Theatre, Manhattan, with a cast including the following:

Abraham Lincoln ..... Walter Huston
Armstrong ..... Edgar Deering
Ann Rutledge ..... Una Merkel
Lincoln's Employer ..... Russell Simpson
Sheriff ..... Charles Crockett
Mary Todd Lincoln ..... Kay Hammond
Mrs. Edwards ..... Helen Ware
Mid-Wife ..... Lucille L. Verne
Tom Lincoln ..... W. L. Thorne
Nancy Hanks Lincoln ..... Helen Freeman
Offut ..... Otto Hoffman
Stephen A. Douglas ..... F. Alyn Warren
Herndon ..... Jason Robards
Tad Lincoln ..... Gordon Thorpe
John Wilkes Booth ..... Ian Keith
John Hay ..... Cameron Prudhomme
General Scott ..... James Bradbury, sr.
Young Soldier ..... Jimmie Eagle
General Grant ..... Fred Warren
Secretary of War Stanton ..... Oscar Apfel
General Sheridan ..... Frank Campeau
General Lee ..... Hobart Bosworth
Colonel Marshall ..... Henry B. Walthall

Mr. Griffith's "Lincoln" measures up in every way to "the D. W. Griffith standard," and should be classified among his best pictures.

From the birth of Lincoln, to his assassination, the story has been presented in the form of episodes, to which Mr. Griffith has added his singular treatment, at moments building suspense or adding thrills here and there to make screen entertainment, with "talk" added, in such a manner as to engage young people as well as their elders.

By and large, this is a human document, based on incidents and anecdotes, some better known than others, in the life of the Civil War president. Mr. Huston, who makes his Lincoln just the human fellow the director wishes to accentuate, scores mightily in the chief role. Such rare touches as the scene at the grave of Ann Rutledge, young Abe's fight with a burly aggressor, the arrival of President Lincoln at the White House, Lincoln's receipt of despatches from the front, and the drawing of a shawl about him in the box in Ford's Theatre when the assassin is approaching—these verify to Mr. Griffith's presence on the set while the picture was being whipped into shape.

Episodic the work assuredly is, but skillful handling of the continuity blends the parts together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. Bosworth's "Gen. Lee" compels admiration.

Symbolic matter has been interpolated to intensify certain episodes. Camera work of a high order is noted at every turn.

Mr. Griffith worked with a hand-picked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably. Miss Hammond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good account of himself as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is as assured as the continued movement of the tides.

Brooklyn Citizen Aug 26 1930

REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

D. W. Griffith has finally succumbed to the "talkies." His latest screen production, "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, before an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" let it be said at the outset, is one of the finest and most moving dramas that has yet reached the screen. It is not, in our judgment, another "Birth of a Nation," but then we doubt if Griffith or anyone else for that matter, will ever be able to equal that screen masterpiece.

Walter Huston, former stage star and more recently one of the most distinguished actors appearing in pictures, is admirably suited for the role of the martyred President. Not quite six feet tall, but lanky and with what seemed to be the Lincoln traits and characteristics, Huston's playing of the part is superb. In choosing Huston for the role, Griffith hit upon a happy idea. Huston's work could not have been improved upon.

The picture "Abraham Lincoln" is made up of short sketches in the life of the Great Liberator. In following the life history of "Honest Abe" Griffith had an easy task, since his Americans have had a colorful career. The most important episodes are told in a clear and convincing manner, particularly the more dramatic incidents of Lincoln in Ford's Theatre in Washington.

The birth scene and somewhat prominent of the history is "The Birth of a Nation," being in contrast to long and eight-reel sequence, it really speaks to its full. Griffith's [illegible] and the dramatic task of [illegible] long work to endeavor to [illegible] [illegible] [illegible]

Griffith has succeeded Huston with a high and [illegible] [illegible] [illegible] Ann Rutledge, in the Harvard [illegible] [illegible] Lincoln. His is [illegible] [illegible] [illegible] Hobart Bosworth, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

[illegible]

M P News Aug 23 1930

Abraham Lincoln

(United Artists)

A Real Document

(Reviewed by Charles F. Hynes)

D. W. GRIFFITH has made a real picture out of the life of Abe Lincoln. He gauged it on the basis of the anecdotes and the human interest of "Lincoln, the Man." A great story it is, ably acted by Walter Huston, who chalks up a personal triumph.

Una Merkel, new screen player, deserves worlds of credit for her fine work in this picture. Her role of Ann Rutledge is a classic. She rates plenty of praise and the part should make her as a player of the Lillian Gish type.

But to get back to Huston. He gives the role all the Lincoln resolution, all of the humor of the part. He is a human Lincoln, who will appeal to all classes. There are many of the old Lincoln anecdotes and a number of thrilling incidents.

The story details the career of Lincoln from his birth to Civil War days. All of the pathos and humor are brought in with a typical Griffith touch, and the result is a picture of pathos and sweep, which gives it a highly favorable comparison with other Griffith pictures.

This one's success depends upon its presentation. With class audiences, it should be 100 per cent. It's a $2 picture and, presented that way, it will prove a big hit.

With regular picture goers the appeal is doubtful, for they probably will be misled by the title and theme. However, once in they should be big boosters for the picture, for few red blooded Americans can resist its appeal.

The picture is episodic, but it carries along the story of the rail splitter who became president when the country was going through its worst crisis. A feminine thrill is injected by the placing up of Mary Todd as an ambitious woman, who helped Lincoln in his march to the presidency.

There is strong appeal to the south in the characterization of the war time president whose gentleness towards magnified the "rebels" presaged a satisfactory settlement of the slavery issue. His insistence that Gen. Robert E. Lee and Jefferson Davis should escape execution undoubtedly will find a welcoming echo in the South. So too, the fine portrayal of Lee by Hobart Bosworth should meet with strong southern response.

A fine procession of symbolic incidents, which help carry along the action, and a real Griffith touch, which will bring tears to even the most hardboiled. Also there are the great scenes of the funeral of this, it should hold in its various cities throughout the country. Accordingly, exhibitors should give concentrated thought and attention to the city opening. Despite the thought that it is an educational or a straight biography and not in the form of entertainment, some of the theatre owners invited to Griffith are bringing along [illegible]

[illegible]

Aug 27

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. John W. Considine, Jr., story and production advisor. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 93 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelievable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a thin margin separating, is Walter Huston's Abraham Lincoln, young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupendous a theme has been shaped for the screen. The romance before, during and after the war blend in a finale that teaches the steadfast nobleness of purpose for the good of the nation.

Blessed of none of the vigor or comfort, this Griffith masterpiece contains not a physical gesture, nor a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium where both sides are always winning and both win.

The Yanks' parade past the spectators (hunts is edited as another into "The Stars here" flashes as conferences of the President and his cabinet are turned to the throats of gathering cavalry, or to shots of the hands Mary Todd wrings with the White House secretary.

A grand drama, embracing the war with camera excursions through the forests, here North and South, Gettysburg, Grant's coming to Lincoln's ship and the birth of the Emancipation of Lincoln and Ann Rutledge is shown unconvincing in love. Weaved at times gently in light to attract a pair of the audience's tears. She is probably meant to be a childhood love of Lincoln's then years, which is out of the narrative scenes. Lincoln then grows up to full stature for the war and two time falling upon the people's winning stream.

From the first fade in, the gradual growth of Lincoln's character is shown in the years preceding the war, the years of the war itself, and the years following the war, and ending in the tragedy of Ford's Theatre. The variation of Lincoln is the greatest performance of a characterization during the lengthy period of the picture.

The scenes at Springfield where he meets the lonely Ann Rutledge are considerably similar to the same and later sub-titles in "Birth of a Nation." Ann Rutledge is a sweet, pathetic, lovely character, and Una Merkel is the girl who plays it.

The portrayal of Lincoln is a masterpiece of characterization. Huston is a Lincoln, a Lincoln who is a Lincoln. The portrayal of Lincoln in the years preceding the war is a remarkable study of the lonely, sad, and yet humorous, and yet sad, and yet humorous, and yet sad, and yet humorous, and yet

Griffith Regains Film Leadership With His Admirable "Abraham Lincoln"

The "Old Master" Is Himself Again in This Finely Conceived, Subtly Directed and Beautifully Acted Screen Presentation of Highlights in the Career of the Immortal Emancipator, and Walter Huston Gives the Truest and Most Touching Characterization of Father Abe Ever Given on Stage or Screen—Una Merkel, Kay Hammond, Hobart Bosworth, Fred Warren and Frank Campeau Give Fine Performances

THE CAST

Abraham Linsoln	Walter Huston
Ann Rutledge	Una Merkel
General Lee	Hobart Bosworth
Mary Todd	Kay Hammond
General Grant	Fred Warren
Stephen Douglas	E. Alyn Warren
John Wilkes Booth	Ian Keith
General Sheridan	Frank Campeau
Colonel Marshall	Henry B. Walthall
Secretary Stanton	Oscar Apfel
Tad Lincoln	Gordon Thorpe
Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Offut	Otto Hoffman
Nancy Lincoln	Helen Freeman
Armstrong	Edgar Deering
Lincoln's Boss	Russell Simpson
Sheriff	Charles Crockett
Herndon	Jason Robards
Mrs. Edwards	Helen Ware
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle

Story by	John W. Considine
Adapted by	Stephen Vincent Benett
Directed by	D. W. Griffith
Presented by	Joseph M. Schenck
Released by	United Artists

There is one name which will live as long as there is motion picture history, that of D. W. Griffith.

Over fifteen years ago cinema audiences were struck dumb, so to speak, by "The Birth of a Nation." Since that day "The Birth of a Nation" has been considered by many to be the finest picture of all time, and undoubtedly there is sound reason. Mr. Griffith gave us "The Birth of a Nation" and we have paid homage to him ever since. Followed then a procession of masterpieces for which Mr. Griffith was responsible. He was the master, the super-director, the miracle man of the screen.

Time lapses and suddenly we are transplanted into the age of the talking cinema—Griffith remains silent—is almost forgotten; but all at once we are informed that he is hard at work on his first audible endeavor—he is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of yore; ripened, intensified and, if anything, more perfect technically and spiritually. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Hearts of the World," "Orphans of the Storm" all in one—and more than that, he is a newer, broader and greater Griffith. "The Birth of a Nation" [illegible] dished Mr. Griffith as it [illegible] "dadd[illegible] them all"; "Abraham Lincol[illegible] establishes him. There are many [illegible] fine directors, with merit all their own; but there is not a D. W. Griffith among the entire lot.

Who better might have been selected to play "the great emancipator" than Walter Huston? We cannot say. Mr. Huston is the first reproduction of Lincoln that this reviewer has ever liked; he is, as we have always imagined the man, simple, sincere, romantic and human; not the usual boring, stodgy, laboring and hackneyed Lincoln that such outmoded actors as Frank Mayo have annoyed us with. In the hands of Mr. Huston, "Old Abe" is one of the most beautiful characters we have ever known, and we are sure that this is as it should be.

And it will be long before we shall forget the Ann Rutledge of Una Merkel, a tender, lovable and pathetic little lass, an adorable little soul in frills and bonnet; a pale little wisp of a girl bidding Abraham farewell as death relentlessly bar from the world in which she strives to remain. As Mr. Huston is the first Abraham Lincoln, so is Miss Merkel the first Ann Rutledge.

The production is an episodic affair of many memorable and others yet to be well known. There is an episode involving General Lee, which produces Mr. Griffith, and it is both immortality and of the great emancipator's [illegible]

Sun. Telegraph
Aug 31 1930

by **Al Sherman**

"ABRAHAM LINCOLN."

United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Cast: Hobart Bosworth, Kay Hammond, Walter Huston, Una Merkel, Lucille La Verne, Lan Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. (At the Central)

Opinion: This is David Wark Griffith at his best—which means that it's box-office potentialities are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North is problematical—but it will bring the shekels into your cashier's window.

Story: This is the history o Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Park. It carries Lincoln through his beautiful love scenes with Ann Rutledge on to his marriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Direction: Griffith has made a directorial comeback in this picture. He is again the master megaphone wielder—aided and abetted by Cameraman Karl Struss. The director has handled this picture with tact and true appreciation of his subject plus an understanding of the theater that makes "Lincoln" certain box office.

Acting: The laurel wreath goes to Walter Huston as the Abraham Lincoln of the picture. He has handled his role sympathetically and well. Una Merkel as Ann Rutledge gives a fluteringly-finished performance that was interesting, while Kay Hammond as Mary Todd deserves due credit for a fine bit of acting. The others in the cast are startingly faithful to the roles they portray.

Dialog: Beautifully poetic and lyrical in its qualities at times and interesting throughout, even at those moments when the play reaches the depths of dramatic bathos.

Exploitation: Tie up with your local bookstore and nearest library for book displays on any particular life of Lincoln. Hold children's matinees for school kids and try to get the Board of Education to endorse or sponsor the film. The local clergy should be in at a special performance and get them to lend their endorsement to the picture. They will, I am certain, thinks your exploitation is a dignified manner and would circulate notice on the picture. If you can get your local paper to run a special series of "Abraham Lincoln" it might be a big help.

Herald Aug 30

Jewish Forward
Aug 27

ד. וו. גריפיט, דער פּראָדיוסער פון דער נייער קונסט-טאָקי „אייברעהעם לינקאָלן"

ווער ער איז און זיין קאַריערע אַלס אַ מואוויי־רעזישיסאָר.

צו דער ערעפנונג פון דער טאקי „אייברעהעם לינקאָלן" איז קיין ניו יארק געקומען דער רעזישיסאָר און פּראָדיוסער איהרער, ד. וו. גריפיט. עס איז דערזעלבער מואוויי־רעזישיסאָר, וועלכער האט אויסגעפירט אזעלכע מואוויס ווי „בוירט אוו ע נעישאָן", „אינטאָלערענס", „בראָקען בלאָסאָמס", און צעהנדליגע אנדערע פילמס. זיינע בילד דער צייכענען זיך אויס מיט אַ גרויסען פאַרנעס, מיט אַ ברייטקייט, וואס מאַכט אַן איינדרוק און פאַרבלייבט אין זכרון.

אין „אייברעהעם לינקאָלן", צום ביישפּיל, האָבען ניט ווייניגער ווי 150 אַקטיאָרען, קלענערע און גרעסערע ראָלען. פאַר דער טאקי האט מען געבויט 75 באַזונדערע „סעטס", אַדער דעקאָראַציעס. אויף צו שרייבען דעם דיאַלאָג פאַר דער אויפסיהרונג האט גריפיט אָנגעשיריט איינעם פון די אַנגעזעהענסטע אַמעריקאַנער פּאָעטען, סטופּען ווינסענט בענעט, דער געווינער פון דעם פּוליצער פּרייז פאַר פּאָעזיע, דעם יאהר.

וואס פאַר אַן איינדרוק די טאקי מאַכט, קען דער לעזער זעהן פון דער קריטיק וואס ערשיינט אויפ'ן זעלבען פּוידיש, פון גענאַטע אַב. קאַהאַן, רעדאַקטאָר פון „פאָרווערטס".

דעם שרייבער פון די שורות איז אויסגעקומען די טעג זיך צו טרעפען מיט מיסטער גריפיט. ער איז אַ הויכער, שלאַנקער מאַן, קרוב צו די זעכציגער, מיט לאַנגעסע באַוועגונגען און אַ לאַנגע זעסען אַרט רעדען. הגם ער איז געבוירען אַמעריקאַנער פּאָעטען, סטופּען ווינסענט בענעט, דער געווינער פון דעם פּוליצער פּרייז פאַר פּאָעזיע, דעם יאהר.

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ס'איז פאַר'ן שרייבער געווען אין'ן שפּעטסטן צו הערען מיט וואָס פאַר אַ וויסען גריפיט רעדט וועגן אירע אייגענע אַדיטיוס רעדט וועגן אירע דער איסטפאַר. עס וויינט זיך אַרויס, אַז מיט יאהרען צוריק, ווען ער האט גערעדט אין נ'יאָרק, אין דערייבער, קאַן מען זאָגען, אַן אמת'ער „יוטן פון שטעריקייט".

ד. וו. גריפיט, דער פּראָדיוסער פון דער נייער קונסט־טאָקי

[illegible]

איך האב שוין געהאַלטען ביים „אַפּמאַכען מיין מאיינד", אַז קיין אמת קינסטלערישע פאַרשטעלונג און אַן אמת קינסטלערישע פּיעסע קען מען פון די מואוויס אדער טאקיס ניט ערוואַרטען. אבער די לעצטע פאַר טעג האב איך געמוזט ענדערען מיין מיינונג.

איך האב געזעהן „אַלד איינגליש" פון נאַלסוואַירטי מיט דזשאַרדזש אַרליס'ן אין דער הויפּט ראָלע, און דערנאָך האב איך געזעהן ד. וו. גריפיטס'ס פאַרשטעלונג פון דער באַקאַנטער פּיעסע „לינקאָלן" פון דושאַהן דרינקוואָטער מיט וואַלטער הויסטאָן אין דער הויפּט ראָלע. די ערשטע ווערט נעשפּילט אין וואַרנער טעאַטער אויף בראָדוויי און 52טע סטריט, און די צווייטע ווערט נעשפּילט אין סענטראַל טעאַטער, אויף בראָדוויי און 47טע סטריט. ביידע פאַרשטעלונגען דערגרייכען די קונסטמדרגה, אויף וועלכע מען מעג זיך ריכטען פון דעם בעסערען פאַרט טעאַטער; איך מיין אַ נוטער טעאַטער, אין וועלכען עס שפּילען לעבערינע אַקטיאָרען אנשטאט שאַטענס מיט אַפּאַנאַראַ־שטיי מען.

אין ביידע פאַלען פאַרנעסט איהר, אַז דאס איז אַ טאַקי־מואוי, און אין ביידע פאַלען ווערט נעשפּירט מיט אַזוי פיל טאַלאַנט און אינטעליגענץ, אַז די מואוויס מיט די טאקיס וואַקסען אין אייער נעראַנק אויס צו אַ שטופּע, אויף וועלכע איהר האט זיי פריהער נאָך קיין מאָל ניט אוועקגעשטעלט. זיי איבערשטיינען די טאקי מעגליכקייטען, אויף וועלכע איהר האט זיך ערוויבט צו האַפען.

איך האב ליב די מואוויס מיט די טאקיס. זיי פאַרשאַפען מיר דאס רוב אויסגעצייכענטען צייט־פאַרטרייב. פריהער אבער פלעגט דאס זיין אַ צייט־פאַרטרייב פון דעם לייכטערען פאַרט, ווערענד די צוויי פאַרשטעלונגען, וועגען וועלכע איך קלייב זיך דאָ צו ריידען, זיינען פאַר מיר געווען אַ קוואַל פון אַ העכערען גענוס. איך מוז אבער אויס'נ שטעל זאָגען, אַז איך קען די צוויי פאַרשטעלונגען אויף דעם עלבען שטאַפּעל ניט שטעלען. די פּיעסע „לינקאָלן", ווי זי איז צוגעגרייט געוואָרען פון וויקטאָר הויסטאָן, איז פאַר מיר געווען אַן ערפאַהרונג וועלכע איך קען נאָר פּרואוון מיטטיילען מיט ווערטער וואס דריקען אויס אַן עסטעטישען פאַרגעניגען פון אַ גאַנץ הויכען פאַרט.

גריפיטס'ס אויפפאַסונג פון דער רעדע „לינקאָלן" ווערט באַצייכענט אויף די עלעקטריש פאַנע. אַז דאס איז וויכטיגער ווי די מואוי, „דאָ בוירען אַז אַ נייאַשאָן", מיט וועלכער דער זעלבער מואוי דיריגאַטער האט אויפגעשריבען די ווערטער, ווען איך האב דערזעהן דעם ראַזיגען פאַרן, אַזוי אַן אַמעריקאַנער פאַרן, אַז אַ בוירען אַמעריקאַנער פאַרן, אַז אַ בוירען אַמעריקאַנער פאַרן, אַז אַ בוירען

Sun World
Aug 31 1930

* * *

Mr. Griffith and Abraham Lincoln

MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discussed critically to end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

When it is considered that Mr. Benet was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail splitter the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals.

* * *

Sun Times
Aug 31 1930

ABRAHAM LINCOLN

A MASTERPIECE! Produced by David Wark Griffith for distribution by United Artists. Director, D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. With Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury, Sr.

AVID WARK GRIFFITH has taken epi-s from the life of the great martyred presi-t and woven them into a story and picture ch for sheer entertainment is one of the t things this producer has ever done.

his is not alone the opinion of this reporter, the audience at Monday night's premiere at Central theatre burst into applause with ual regularity, the spontaneity of their aim being a mark of appreciation for this ble screen attraction.

he picture primarily is not an historical ament. It is only natural that history enters but first and last it is a showman's are.

here is in the picture the humanness which always been associated with Lincoln; there romance—but not an over-abundance; there he spectacular and at times the melodra-ic. There are sufficient showmanship in-lients to make it entertainment for man, an or child.

utstanding is the Lincoln portrayal by Wal-Huston. He makes you feel that the living oln is before you. He takes you through life of Lincoln from youth to the night of assassination, and in portraying this physi-change Huston is convincing. The role has n handled with superb skill.

as Merkel, although appearing only in the y part of the picture, gave a creditable per-ance in the role of Ann Rutledge. In the entire cast, shrewdly assembled by a who knows his picture characterization, is e complimented.

Forgetting for a moment the secondary char-ters, let us revert to the hero for whom the ture was dedicated. Lincoln was more than t a man—he was a nationwide symbol of derstanding, courage, honesty and purpose. was a man interested in the safety of his ntry, striving to unite the states in one ion; to create a bond of sympathy among en and to provide for their safety. After ny hardships and struggles he achieved his pose only to meet with death at the height his success.

After viewing this picture one can appreciate at what Lincoln meant to the nation as a ole.

In the early sequences of the picture, Griffith uses some very fine storm scenes to symbolize the strife which is growing between the North and the South over the slave issue. In conclusion he pictures the dying storm, the little log cabin in which Lincoln was born, and as a final smash the gorgeous Lincoln Memorial in Washington.

The Civil War scenes are in pure Griffith style. Here we find the melodramatic to hold the audience. The rout of General Lee and his army is gripping and has every element of audience appeal.

Griffith in his first talking picture has not disappointed. On the contrary he has again displayed his keen knowledge of screen craftsmanship, whether it be in the silent or the talking picture.—*Jay M. Shreck, New York City.*

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HERO OF THE WEEK

WALTER HUSTON, portrayer, "with superb skill," of the title character in D. W. Griffith's United Artists production, "Abraham Lincoln."

Exhibitors Herald-World Aug 30, 1930

• PICTURES •

¶ The Old Master returned in triumph to Broadway last week. In other words, Mr. David Wark Griffith, creator of "The Birth of a Nation," presented his "Abraham Lincoln" — a subject which restores the olden glory to the name of Griffith. After an interlude characterized with work of a more or less indifferent quality, Mr. Griffith in this new picture reasserts his right to be numbered among the finest creative geniuses of the screen.

In discussing "Abraham Lincoln" two names should be set up in bold type. They are

Joseph M. Schenck
David Wark Griffith

We list the name of Mr. Schenck first because that is where it logically belongs. Had not Mr. Schenck in a spirit of most commendable courage and vision elected to produce Griffith's "Abraham Lincoln" there would have been but in the Screen a distinguished work, and there would have been but in Mr. Griffith the opportunity which he has put to very great advantage.

In a great many cases "Presented by" on the main title of a motion picture does not mean much. In this case "Presented by Joseph M. Schenck" means a great deal because Mr. Schenck in authorizing Mr. Griffith to undertake this production struck an bubble against a prevailing prejudice. Confident of the man and the subject, Mr. Schenck supported and aided us "Abraham Lincoln" and the happy result is a dignified, dramatic document and a splendid entertainment.

Every bit of Mr. Griffith's skill, ability, imagination, tight, dramatic delineation and heart interest is compelled in "Abraham Lincoln." It is magnificently, dramatically and convincingly directed. The Director's face and feeling for the story of Lincoln and the stirring events attending the public life of the Great American are evidenced in every foot of the film. That Mr. Griffith knows his subject there is no doubt. And knowing his subject as he does he was able to preserve historical fidelity as far as necessary for a motion picture and he was able also to so plot his picture as to make it engrossingly interesting and entertaining.

The story as done by Stephen Vincent Benet is a notable accomplishment. Facing a dialog job of almost discouraging proportions there has been accomplished in this production a distinguished result. Great acting, and much that is very nearly great, is contributed by Walter Huston, an extraordinarily fine addition to the gallery of dramatic Lincolns. Una Merkel, Kay Hammond, Hobart Bosworth, Ian Keith, Henry B. Walthall and others.

Mr. Griffith has very skillfully blended many elements of interesting popular appeal into this historical play. It is first of all a great character study, an element of every great play. No effort has been made to tell the story of Lincoln's life, the picture is entertainment and history. As a purely fictional narrative, stripped of the historical significance of the Great American, Griffith's picture would be completely justified.

Probably more effectively than it has been previously done Mr. Griffith has blended the best of the silent picture with the screen's great new art, so the voice and sound accompaniment. There is in this production the very essence of a book, a book and an inspiration.

Millions of the public and the whole motion picture industry will be grateful to Mr. Schenck and Mr. Griffith for this Abraham Lincoln.

H. BETTY (REVIEW)

Photoplay Oct. 1930

"Abraham Lincoln"

(UNITED ARTISTS)
At the Central

D. W. Griffith, that past master of the silent screen, thru his magnificent handling of this production, becomes the present master of the talking screen. Simple, beautiful, sympathetic and appealing is what this intimate glimpse into the life of the Great Emancipator is. It is a masterpiece. Whether it is a money maker or not it is a picture that will not soon be forgotten—it will linger in the memory of those who have loved the silver screen with as much tenderness as has Griffith's *The Birth of a Nation*. It should be seen for its beautiful simplicity, for its magnificent touches of humanness, for its general appeal.

There are only a few touches of spectacle in this production. There is none of the stupendousness of *The Birth of a Nation*, but there is all the heart interest and tender romance that has been woven into other Griffith stories. It is a differet light thrown on the life of the martyred president. It has brought us more in touch with the intimate home life of the man, his early youth and his love for Ann Rutledge. It has shown us his tender sympathy for the frailties of others, his sense of humor that carried many dangerous situations over a yawning chasm of destruction with a laugh, and above all his loyalty to a cause, his party and his country, yet with a sympathetic understanding of those who had opposed their government and fought for what they had believed just. It is an amazing kaleidoscopic biography of one of the country's idolized leaders. It will have its appeal to the South as well as to the North. For Griffith has fought shy of sectionalism and has given it a genuine interest to all people. And how he handles his camera even with sound. Sweeping across vistas of gnarled trees as a severe storm rages, across the broad expanse of an ocean as the Negro slaves being brought to this country chant their weird spirituals, across battlefields and pitched army tents, on to the swift marching of soldiers as they start to defend either the North or the South, and then the wild ride of Sheridan to reassemble his disorganized forces giving just a bit of the chase for which Griffith is famous. But the real surprise of these scenes is the manner in which he has handled them with the accompanying of sound effects. Each wagon rear, each cannon's boom, seems to build its bit to the grand ensemble of the entire production. It is inspiring and thrilling and yet tear-compelling in its more tender moments.

One sequence that must stand out as a high light of the film is the death of Ann Rutledge. Then follows the scene where Lincoln, heart torn, bearing his grief without a tear, hears the wind and rain beating about her grave and rushes out into the night, throwing his body across it as if to shield it from the maniacal frenzy of the elements. Here is the value of photograph, the touch of beauty as a big cross created directly in front of the camera, standing as a sentinel of devotion and trust against a gray sky as the big awkward man breaks down across the grave of his long one and alone with his sorrow sobs like a overgrown boy.

Of course, it is the portrayal of Walter Huston that has given the people the reality. Huston's superb and his most successful marvel at his makeup. His appearance bears none of the physical peculiarities of Lincoln but Huston has proved himself a master at making us feel as if character animation, and in this portrayal he gives the screen one of the finest and most finished efforts. He shows, with all of the strength, beauty and charming simplicity of Lincoln, his love particularly for Ann Rutledge, with Kay Hammond as the charming and endearing Mary Todd is perfect. One of the finest portrayals of the picture is the short appearance of John Wilkes Booth, the actor, who is played by Hobart Bosworth. Bosworth is a Shakespearean,

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FRIDAY, SEPTEMBER 19, 1930

LATEST FILM NEWS AND REVIEWS

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

BY ROB REEL.

The loop's only modernistic motion picture theater made a graceful bow to a distinguished audience last night.

And the houseful of notables from all walks of life who attended its premiere expressed themselves as charmed by the Punch & Judy which occupies the site of the old Central in Van Buren st., between Wabash and Michigan avs. This, you know, is the new house which has the courage to believe that discriminating Chicagoans will be willing to pay higher prices than the customary 75 cents for ultra-artistic surroundings and the better sort of talkies.

D. W. Griffith.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Punch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the stairway to the main auditorium, you are conscious of an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate... only a little over three hundred seats. And what's this? Not a single gilt cupid...nary a cluster of gold grapes. Just exquisite simplicity...faint blue walls, ebony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in fawn, its old pillars are ingeniously disguised, and no longer obstruct the view...it has the most comfortable divan seats we've encountered...and there before us is the stage, with curtain a splash of red and silver like a harlequin's patchwork suit.

Mentally, one congratulates Ramsteff, the Russian artist, whose genius is responsible for the good taste and fascination of the interior. One contrives to express one's delight with it audibly later to Louis Mechat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

Come the strains of music and one settles down to absorb the program. First there is a talking animated puppet that vastly amuses. And then one draws a deep breath. At last D. W. Griffith's "Lincoln."

Griffith, the man they all thought was through, which the critics said had gotten all the good pictures out of his system.

Well, he isn't through by any means. That one becomes certain of as the "Lincoln" progresses. In some ways it is his greatest film ... thus it doesn't do to predict in this business.

Music... the Punch & Judy sound is good too. In keeping with its general excellence. They're playing "John Brown's Body," or is it "Glory, Glory, Hallelujah"? Both will figure in the story. Its another the music is good, you think. It was devised by Hugo Riesenfeld.

What's this? A marvelous cast. Walter Huston delivering a masterpiece of impersonation as Abraham. Not one cut. First and last a stage play. Griffith is taking his audition to America from Africa. They're doing the film in the Hollywood sound lot.

LINCOLN, THE MAN

Huston is given as a quiet gangly ... gives the sense of the [illegible] ... the speaking of the [illegible] ... through the heart of a [illegible] ... strong too [illegible]

"ABRAHAM LINCOLN," a United Artists all-talking production. Presented at the Punch and Judy Theater. Story by Vincent Benet. Directed by D. W. Griffith.

CAST OF CHARACTERS.

Midwife	Lucille LaVerne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry Walthall

picture. . . . A few cheaply done war scenes. . . . A few overmelodramatic touches. . . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

Let's see, we ruminated. We'll recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dramatic and more romantic than fiction . . . actual fact.

To those who are interested or have to do with the technique of the soundfilms because it is not at all like a stage play but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audible delight, in which the character of the central figure is built by piling significant incident upon incident and because it contains at least one new technical effect . . . the presentation of long shots and close-ups with sound and dialogue simultaneously.

To thespians because of the magnificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all writers because of the sublimity of its conception. To all historians and biographers because it is screen life of Lincoln picturizing many familiar but few hackneyed incidents.

To all patriots because it is the life of one of the greatest Americans who ever lived.

To all school children and students because it will teach them more about Lincoln than any text book or lecture and to all teachers and professors that they may be further convinced of the efficacy of pictorial instruction.

Walter Huston.

To all gangsters, racketeers and criminals because it portrays Lincoln not as a saint but as an intensely human being, whose faults and failures were only matched by his sincerity of purpose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of its present.

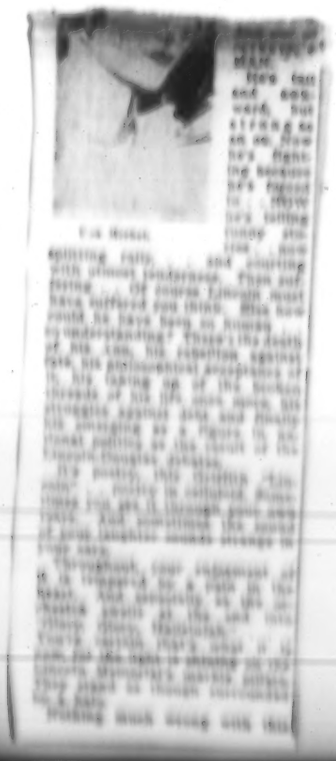
To all politicians, statesmen, lawyers, judges and minor officials because Lincoln's example as brought home in this movie should inspire them to resist the temptations of these trying times.

To all ecclesiastics because it is a much more moving sermon than they could ever hope to preach.

To all wets because it advocates abstinence and to all drys because it teaches tolerance.

To all soldiers since it re-creates such heroes as Grant, Lee, Sheridan and Scott.

To men and women everywhere who can derive courage, inspiration and entertainment from the life of a great man presented in terms of celluloid . . . in short, to everybody.



Chicago Daily Tribune
Sep 19

Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

"ABRAHAM LINCOLN."
[ALTALKER.]

★ ★ ★ ★

(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars—just another movie.)

Produced by United Artists.
Directed by David Wark Griffith.
Presented at the Punch and Judy theater.

THE CAST.

Mid-Wife	Lucille LaVerne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorne
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
Gen. Scott	James Bradbury Sr.
Young Soldier	Jimmie Eagle
Gen. Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
Gen. Sheridan	Frank Campeau
Gen. Lee	Hobart Bosworth
Col. Marshall	Henry B. Walthall

BY ROBERTA NANGLE.

Pinning four stars on the extraordinary pictures that occasionally come our way has hitherto seemed a fitting gesture of appreciation for the best that filmland has to offer. Mae Tinée bestowed five on Byrd's South Pole picture, and I suppose I could give an extra one to "Abraham Lincoln." I shan't, though, because I feel that all the stars in the composing room would be an inadequate decoration for this masterpiece from the hands of David Wark Griffith.

"Masterpiece" is a dangerous word to throw to the carping critics. Nevertheless it stands, for despite historical inaccuracies, despite a cheapening touch of melodrama toward the finish, despite a lot of things that undoubtedly will cause controversy, "Abraham Lincoln" remains one of the very finest of the audible films.

The picture is not, as one might have expected, a throbbing panorama of the civil war. It is simply the story of the man whose shadow looms larger every year in our national history. The story is told in a succession of episodes showing first, the lanky woodsman and the sorrowful woman of Ann Rutledge, then the moody lawyer and budding politician, and finally the lonely President brooding in Washington over a country torn asunder.

Lincoln's life is depicted with grimly prophetic beauty. His career is unfolded with dignity and tenderness until, with the war concluded and the states reunited, Booth puts to silence him. Four years mark this final tragic episode, and the last scene, with Booth behaving like a villain in a show boat company, has an effective irony in an otherwise perfect picture. The sad fact that the majestic pride of the story should be broken by this inevitable touch of melodrama.

Walter Huston is magnificent in that most difficult of all roles—the characterization of a historical figure. His great features, tall body, quiet and thrilling voice are those of the Lincoln with whom we became acquainted in grammar school. His portrayal has poignant tenderness, rich wit, dignity, and a sense of humor that seems to flow spontaneously.

The supporting cast is rich, but Huston shines brightly above them. Any one who hesitately takes the role of Lincoln will have to stand a pretty fair of comparison. Mae Marsh, cast as Mrs. Lincoln, is perhaps as good a choice as any. Ian Keith, as John Wilkes Booth, is as good as he could be. Una Merkel as Ann Rutledge, gives a lovely, fine portrayal. The supporting characters are all well cast.

Griffith productions, as one would expect, are always beautiful to look at. This one is no exception. The settings are lovely, the photography is good, and the lighting effects are very good. The sound effects are well used, and the music is good.

Griffith has a sense of humor, and it is evident everywhere in the superb direction, showing that the man who made "The Birth of a Nation" can come back, after a long absence, to the head of his profession. He was given, it is said, only as much time and money to make "Lincoln" as is expended on an ordinary picture.

Stephen Vincent Benet, who wrote the epic poem of the civil war, "John Brown's Body," is responsible for the fine dialogue.

Chicago Eve Post
Sep 19

Griffith "Comes Back" with Fine Production

"ABRAHAM LINCOLN."

A United Artists picture directed by D. W. Griffith from a story by Stephen Vincent Benet. Presented at the Punch and Judy theater. The cast:

Nancy Hanks Lincoln	Helen Freeman
Tom Lincoln	W. L. Thorne
Abraham Lincoln	Walter Huston
Ann Rutledge	Una Merkel
Lincoln's boss	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
Secretary John Hay	Cameron Proudhomme
Gen. Scott	James Bradbury Jr.
Gen. Grant	Fred Warren
Secretary Stanton	Oscar Apfel
Gen. Sheridan	Frank Campeau
Young soldier	Jimmie Eagle
Gen. Lee	Hobart Bosworth
Col. Marshall	Henry B. Walthall

By Genevieve Harris.

A new and distinctive motion picture theater has as its inaugural feature the first talking picture of the director whose influence predominated over silent films. The Punch and Judy theater, Van Buren and Michigan avenue, begins its career with the first Chicago showing of D. W. Griffith's first talking film, "Abraham Lincoln." That is an event of double importance.

A stately and beautiful setting is provided in this new and different theater for the dignified and deeply moving production Griffith has made as his first contribution to the talking screen.

The director of "The Birth of a Nation" is on familiar ground in depicting the career of the great Emancipator. This time he deals with facts alone, leaving fiction aside. "Abraham Lincoln" is biography on the screen. Simply, clearly, with the emphasis upon the personality of the man himself rather than his background, the events of his life are set forth.

Walter Huston carries the production steadily upon sturdy shoulders. Upon his portrayal of Lincoln the picture rests its case, so to speak. Huston, even with the help of skillful make-up, does not resemble the man he impersonates so closely as have other Lincoln players, but his manner, his method of speaking and his fine voice unite to create the personality of Lincoln, which is so much more important than just the appearance.

The characters of history who come into the picture as their lives touch its hero's are excellently drawn. There are the childlike Ann Rutledge, sweetly played by Una Merkel, and the sharp-tongued Mary Todd Lincoln of Kay Hammond. Lee, Grant might have stepped from one of his own portraits. Lee is beautifully impersonated by Hobart Bosworth. And, to recall Griffith's earlier masterpiece, there is Henry B. Walthall, the "little colonel," as a colonel on Lee's staff.

John Wilkes Booth is purely incidental in the person of Ian Keith.

It is a new Griffith whose handiwork is revealed as "Abraham Lincoln," a restrained master, although, but Griffith. There are "Griffith touches," but they are found in such scenes as the prologue in which the background of history is suggested and the importance of Lincoln's work is indicated. The sentimentality which formerly characterized this director's work is absent. Even the scenes of action—Sheridan's riding ride, a few battle scenes, those of departing soldiers—are toned down, perhaps, too much as far as the general box-office appeal of the film.

In its dignity, its simplicity, the picture ranks among the finest of Griffith productions. And in his use of sound effects and speech, the veteran director again shows that his skill begins where that of others ends. The "master" is still in the foremost ranks. Neither years nor changing technique can leave him behind. "Abraham Lincoln" is his answer to those who thought he had been distanced, and a very effective answer it is.

Una Merkel in "Abraham Lincoln," showing at the Punch and Judy theater.

Sep 19

"ABRAHAM LINCOLN" TYPICAL OF GRIFFITH

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

◆ ◆ ◆ ◆

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST
(In the order in which they appear)

Midwife	Lucille La Verne
Nancy Hanks Lincoln	Helen Freeman
Tom Lincoln	W. L. Thorne
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Boss	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Sheriff	Charles Crockett
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorne
John Wilkes Booth	Ian Keith
Secretary John Hay	Cameron Proudhomme
General Scott	James Bradbury Jr.
General Grant	Fred Warren
Secretary Stanton	Oscar Apfel
General Sheridan	Frank Campeau
Young Soldier	Jimmie Eagle
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

By DORIS ARDEN

GREAT AS is the talky offering on the program of the new Punch and Judy theater in Van Buren st., one simply must pause to remark upon the super-charm and beautiful simplicity of this little 354 seat house.

Walter Huston as Abraham Lincoln and Una Merkel (inset) as Ann Rutledge

Stepping across the threshold onto a golden carpet, one confronts those popular figures of make-believe, Mr. Punch and Mrs. Judy. Up the stairs and past smooth gray walls here and there hung with Lincolniana.

Coffee and smokes. A mezzanine on which you may smoke and watch the show. The theater itself is wrapped in gayety. Sparkling under soft lights, the silver and red curtain is framed in periwinkle blue walls—a Russian color combination.

The artist, Nicolas Remisoff, has carried out color chaser in soft rose shade.

Preceding the story of the human side of Abraham Lincoln is a "different" talky comedy starring a cast of chimpanzees in an unfortunate little drammer known as "The Little Covered Wagon." Little Nell, Poison Pete, the hero, all are monkeys and the acting's swell.

David Wark Griffith's first talky turns out to be magnificent. It seems fitting that "Abraham Lincoln" should be premiered in Lincoln's home state in a new theater whose attributes are perfect taste and simplicity.

* * *

Abraham Lincoln may have been a hazy figure in your mind before, but after seeing this, he becomes a man as dramatic, as real as an idol of the present.

It seems as though Griffith, with his extravagant cast, must have taken in all everything interesting that ever happened in Lincoln's life. Very little cared. The scene in which you see a long row of Negroes tugging at a rope and singing, is the one surpasses that seems superfluous. Never other sequences are a bit harried. You fall in love quickly spoken word.

Then everybody it seems has set up in his mind his own private idea Lincoln. If the authors, the perpetual case producers, the Jesse Griffith's Abe don't fit in with their ideas, they set to work their own.

For myself, I'm quite sure in take to heart Mr. Griffith's Lincoln (that has dreamy and amazing as a young fellow and perfectly lovely as a husband and father and "Mr. President.")

There is the touching sweet episode of Abe's romance with Ann Rutledge the lovely little girl, whom he dreamed, as they sat in the moonlight, to marry as soon as his debts were paid and he started in on his career.

The scene in which Ann dies and that in which, on a stormy night, rushes from his cabin home to stumble to her grave and there vaguely is so typical of the Griffith school of heart-tugs.

* * *

Walter Huston, I feel my words sadly effete in his Lincoln with so big a job. His acting is sheer art. But his personality as an actorish face of Honest Abe is so much stronger of the man in this page that Lincoln author gives and [illegible] the [illegible] of the [illegible]

* * *

[illegible] Hamilton, [illegible] Lincoln's mother. The [illegible] Lincoln [illegible] Booth are [illegible]

Sep 19

NEWS OF THE MOTION-PICTURE WO

Griffith Comes Back with a Bang

"ABRAHAM LINCOLN."

United Artists' picture, directed by David Wark Griffith, shown at the Punch and Judy theater.

BY CLARK RODENBACH.

CARL SANDBURG, movie-reviewer emeritus, or Lloyd Lewis, across the hall—both boys are members of this club—both experts in Lincolniana, should have assumed the job of handicapping the picture which dedicates the Punch and Judy theater in East Van Buren street, nee the Whitney, and by its first marriage the Central music hall.

Neither Mr. Lewis nor Mr. Sandburg available, your reporter, who knows the name of Lincoln as a street, an avenue, and a president, will worry along the best he may.

D. W. Griffith, Walter Huston and Stephen Vincent Benet have conspired to make the emancipator a human figure. A man who liked a tipple when he could drink it out of the bunghole of the barrel—and apparently it was a teamster's drink; a man who suffered like the very devil, with the woman he loved dying, and later with the fate of a nation on his shoulders; and a man who could put his long, tired dogs on his desk, in a fearful crisis, and say, "Well, that reminds me of a story . . ."

The story is episodic, beginning in the infant days of this republic and showing the birth of Lincoln, at whom an older boy looked and said, with contempt: "Well, he'll never amount to much." It carries through days in which he "rastled" the town bully to vindicate his presence in the town; his brief but heartbreaking romance with Ann Rutledge; his famous debate with Stephen A. Douglas, of which the winning line was: "The union must be preserved!"

It shows him being invited to be president; it shows him moving into the White House with Mary Todd Lincoln, and then through the war and to his final martyrdom in the theater at the hand of John Wilkes Booth.

Episodic though it is, the picture hangs together and has remarkable continuity, presenting a panorama of those troublous years of the Civil war.

More interesting than Walter Huston's great impersonation of the president and Benet's dialogue is the Griffith direction. Griffith, who has forgotten more about pictures than most directors will ever know, seems to have found himself again in this one. He needs a broad canvas on which to paint; and he paints this one in lavish strokes. It's of the nature of "The Birth of a Nation."

Huston's resemblance to Lincoln is striking. Those in the know say that he was "built up" for the part, literally. He certainly gives the impression of being about the height of Primo Carnera. The whiskers he wears, after being elected president, have all the indications of being genuine.

This one is moving, dramatic — about everything a picture of its nature should be.

* * *

The new Punch and Judy theater deserves a line or two. Louis Machat, who skippers the Cinema-Art theater in East Chicago avenue, has taken over this long-dark veteran on the southern fringe of the loop and transformed its drab, old-fashioned insides into an auditorium of considerable beauty in the style moderne. The policy down there will be two-a-day, with every seat reserved. It'll be worth your while to sit in one of 'em.

A TALKING HISTORY BOOK AT THE PUNCH AND JUDY

Abraham Lincoln (Walter Huston) chatting with cronies at the pioneer country store.

Sheboygan. Wisconsin

The Sheboygan Press
THE PAST IS GONE WE FACE TO-DAY
the appended comment is from the issue of
SEP 23 1930
(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and slavery abolished, furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has omitted nothing that tends to make it historically correct. Nothing is hideous, but the assassination is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the box, the assassination, and his escape by leaping to the stage below. Even in the most minor detail Mr. Griffith has left nothing out tending to render it historically correct.

It is a picture which arouses the deepest emotions. The sad, careworn face of Lincoln is ever in the foreground during the great Civil war clash. Not a smile in all those long years of conflict crosses that face until the night we see him in the box in the Ford theater, and this is brief, for the assassin's bullet ended a long career of struggles from the lowest rung of the ladder to the highest point that an American citizen can reach.

The picture ends with a reproduction of the cabin in which he was born, climaxed with the beautiful Lincoln Memorial that stands on the banks of the Potomac. It will be months before we will see this picture in Sheboygan, but we can only say that when the time arrives every boy and girl, every man and woman who loves his country and the traditions for which our forefathers fought, should see it.

Carol Frink

THE SCREEN and its P

SUNDAY, SEPTEMBER 21, 1930 CHICAGO HERALD AND EXAMINER---A PAPER FOR PEOPLE W

GRIFFITH RINGS BELL AGAIN WITH 'A

IN SCREEN MASTERPIECE

Dreamily waiting visions of his "white ship," Lincoln rocks his son Ted to sleep. The artist has sketched Walter Huston in his role of the emancipator and Gordon Thorpe in Ted as they appear in "Abraham Lincoln" at the Punch and Judy Theater.

Picture Is Outstanding Talkie Era Achievement

Unawed by His Task, Walter Huston Does Magnificent Job in Role of Great Emancipator; Minor Parts Are Well Handled

BY CAROL FRINK.

DAVID WARK GRIFFITH, after a long lull during which he seemed to have lost the old flair for making memorable motion pictures, has rung the bell again. He has taken the life of Abraham Lincoln and, without losing much faith with history, has made it into a powerful and human drama, one of the outstanding achievements of the talkie era.

All the well known Griffith touches are there—the tender, shy love scenes, the homely humorous passages, the repressed heartbreak, and the gloriously moving battle scenes. There have been innumerable fighting pictures since "The Birth of a Nation," but nobody has ever made war like Griffith.

The story of Lincoln starts with his birth in a wind and rain-swept log cabin on the Illinois plains, and his brother's discouraged remark, upon viewing the new comer, "Aw, he'll never amount to anything." This fear was Lincoln's own as he grew to gangling manhood. Self doubt pursued him even to the White House door. When Mary Todd took hold of him he shrunk fearfully from her at first, saying to his partner, "I'm afraid of that woman—why, she thinks I can be President." And later, when he had passed the age of 50, he told Herndon he could "die tomorrow and nobody would ever know I'd lived."

* * *

The human and humorous side of Lincoln is emphasized in this picture, and many a school child will now be able to see the great emancipator as something better and more real than a marble statue. It may, on the other hand, be a shock to the school marms to see our martyred President walking around in his stocking feet, telling bum jokes to his cronies, and drinking whisky from the bung of a barrel. But, having seen him thus, we understand and love him so much more when he becomes truly great.

Ruth Gordon.

Lincoln's gentleness and tolerance are brought out strikingly in several scenes. His patience with the shrewish but devoted Mary Todd is shown in the weary days when he had the sorrow of the whole country on his shoulders and she heckled him with small housekeeping details. He treated her like a bothersome but beloved child and managed even to be amused by her wren-like scolding. And when the prohibitionists called at the White House to protest Gen. Grant's drinking Lincoln told them:

"I wish I knew what brand he drinks—I need several barrels of it to my other generals."

On another occasion when pressed to join a round of drinks, Lincoln said:

"I never regulate anyone's drinking—just my own."

Walter Huston has done a m

Continued on Page 15.

"LINCOLN" FILM SHELLRINGER FOR GRIFFITH

'ABRAHAM LINCOLN'

BOSTON EVENING AMERICAN—Large
WEDNESDAY, OCTOBER 15, 1930

HUSTON WINS LAURELS IN 'LINCOLN'

By HARLEIGH SCHULTZ

IT TOOK AN Englishman to stretch hands across the sea for Abraham Lincoln inspiration, and to bring to the American stage a play based upon that great subject. That was John Drinkwater. Now comes again into the theater the figure of the nation's "Honest Abe"; and lo and behold, it is again an alien whose touch breathes the breath of life anew into the magic character! This time the talent comes from across the border—from Canada. It is Walter Huston, native of the Dominion, and now to be seen and heard on the screen of the Majestic, in the title role of "Abraham Lincoln."

* * *

THOUGH NOT BY ANY means satisfying, the conception of Mr. Huston is both virile and noble. This actor has been superb on the silver sheet in the past; he touched nothing that he did not adorn. His artistry he brought to bear upon the stupendous task assigned him. His selection for the Lincoln part by D. W. Griffith was deliberate. The results prove that it was a wise choice. For the Canadian turns in an impersonation which must please the students of Lincolniana, and which brings patriotic America to its feet in thrilled acclaim.

What he lacks in certainty of voice he more than makes up in putting the Lincoln personality across from the screen. He had his difficulties in facial make-up, and surmounts them only in part. And yet one must call him triumphant over his obstacles, and the creator of a vibrantly vigorous Lincoln who strikes only sympathy in the hearts of American folk. The Canadian may well be proud of his feat.

* * *

OF THE WOMEN Kay Hammond, as Mary Todd Lincoln is best; her characterization is an outstanding one. Una Merkel as Ann Rutledge is exceedingly remarkable. She shows again (as she has of Lucille La Verne, H. Alan Warren as Douglas.

Amusements

BOSTON EVENING AMERICAN—Large
TUESDAY, OCTOBER 14, 1930

'ABRAHAM LINCOLN' EPIC OF SOUND SCREEN

By HARLEIGH SCHULTZ

THANKS TO THAT PIONEER and prime genius in the story of American motion pictures, D. W. Griffith, the dramatic life of Abraham Lincoln is now become an epic of the sound screen. One's memory naturally swings back through 15 years to that other epic of American life, "The Birth of a Nation." The comparison of the artistry of that, and of this latest from the Griffith workshop, "Abraham Lincoln," shows the old chief has lost nothing of his craftsmanship; on the other hand, having made himself master of the new technique, he now stands before us as the producer of an amazing sound picture.

* * *

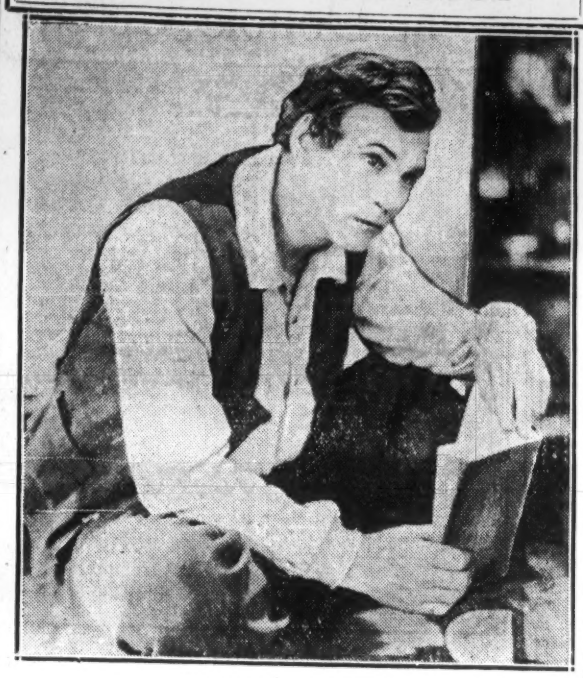
FEW TALKIES HAVE been motion pictures; for dialogue and fidelity to stage settings have strait-jacketed the art. Characters have been "frozen" to sets; and cameras have been held in leash, instead of taking the swing and the sweep essential to the true motion picture, with its action and play of light and shadow, and its concentration upon the incessantly through the spectators eye. These basic values most talkies have entirely lost sight of. A few directors have retrieved them in part. But in "Abraham Lincoln" Mr. Griffith brings his sincerity to bear upon the profound problem in hand. It has been the question upper-most in the thinking minds at Hollywood: What shall the pictures talkie be like? To Mr. Griffith go the honors again of being a pioneer. For his work shows how the art is actually enriched by the introduction of the human voice in the moving image.

Walter Huston

IN "ABRAHAM LINCOLN" Mr. Griffith shows the way. Not being by nature a talker, he proves in Mr. Huston's voice, face and gesture, the great man he portrays to be a man of few words. The great lines of Lincoln's speeches are not thrown at us in a mass, as in a lecture, but are woven into the fabric of the story of Lincoln's life. The dialogue is a continuation of the action, with the action, with the action, with the action. There is a perfect flow of action and dialogue. The story of Abraham Lincoln, the man, the natural leader, the patriot, the man of the people, the man who was called upon to lead his people in their hour of need, and who, when the call came, was equal to the occasion, is a story of a man who was a man of action, with a mastery of words

BOSTON POST, TUESDAY, OCTOBER 14, 1930

SCREEN GOSSIP



WALTER HUSTON

HE MAKES LINCOLN LIVE

A combination of brawn and brain, comic and dramatic thespian, hero and villain—that is Walter Huston, who plays the title role in D. W. Griffith's "Abraham Lincoln," the United Artists' epic which opened yesterday at the Majestic Theatre.

Born in Canada, he just naturally gravitated to the stage, as most actors do.

Devoid of flourishes and affectations, he is just a regular he-man; willing to chew nails to show how hard he is, or wear spats. Nothing matters to him.

One of his many good points is that he doesn't take serious things seriously, himself included.

Carried a spear once for Richard Mansfield so he could go down in history with the Mantels and Barrymores.

Claims to have played everything in the theatre but the cake of ice in "Uncle Tom's Cabin."

Once, to change his luck, he went into vaudeville. There he learned to be an electrician, a song and dance man, a ticket taker and finally, a leading man. It changed his luck.

The show business is the show business, he says. It rains on Sundays and shines on Tuesdays, but you take the flowers and the smacks and like them both.

His First Success

When the smacks were the heaviest, Brock Pemberton emerged from behind a cloud of gloom and gave Walter his first big Broadway chance. That was five years ago.

The play was "The Easy Mark." Since then this capable actor has starred in "Desire Under the Elms," "The Barker," "Elmer the Great" and "The Commodore Marries."

Paramount officials thought he might make a movie actor, so they gave him a start in "Gentlemen of the Press." The picture, in picture parlance, was a "wow." They tried him in another, "The Lady Lies"; it was also a sensational money success. A third attempt brought forth "The Virginian"; another bull's-eye.

Huston is either very lucky or very good—everything he touches turns to gold, as the saying goes.

D. W. Griffith thought Huston resembled Lincoln more than any other actor in the States.

The result was a contract for Huston that makes ordinary motion picture salaries fade into ciphers.

Huston knows what to do with his money. He has the nerve, he says, to go into a bank and argue for a half per cent more interest. He is equally effective against female book agents.

Other principals in the cast of "Abraham Lincoln" are Kay Hammond, as "Mary Todd"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil Sheridan," and Lucille La Verne.

* * * *

THEIR PRIVATE LIVES

Have movie idols a right to a private life for themselves and their children? The question is discussed pro and con by Adela Rogers St. Johns in an article entitled "No Close-Ups for Baby," in the November issue of The New Movie Magazine.

Would a picture of Nancy Carroll with her baby—she has a beautiful 4-year-old daughter—destroy your illusions? Nancy Carroll believes it would, and she will never have a photograph taken with her baby. "We public idols must foster the illusion our public has about us," she says.

Gloria Swanson has never had a photograph taken of her 10-year-old daughter and her adopted son, but her reasons are very different from Nancy Carroll's, according to Mrs. St. Johns. "I don't want my baby to be public property," Gloria Swanson says. "I want her childhood to be simple and unspoiled. I don't want any of the tinsel part of my career to touch her in any way."

Norma Shearer has decided that her baby boy is not to be part of the public life of Mrs. Irving Thalberg. Dolores Costello has taken an entirely different stand from the others. Her small daughter has already been photographed in her arms. Mrs. St. Johns says that it is an inestimable beautiful picture. "Motherhood has lifted much in the classic perfect beauty of Mrs. Costello's face," the writer claims. "Her soul beams through the film."

* * * *

ANSWERS TO QUESTIONS

[illegible]

Theaters

"Abraham Lincoln"

Majestic Theater — Joseph M. Schenck presents D. W. Griffith's "Abraham Lincoln," a United Artists picture, adaptation and dialogue by Stephen Vincent Benèt, story and production adviser, John W. Considine Jr. Week beginning Oct. 13, 1930. The cast:

Mid-Wife	Lucile La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	Et Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Impressively, if somewhat episodically, Mr. Griffith and his aides have set before us the life story of Abraham Lincoln, his humble origin, his youth and young manhood, his romance with Ann Rutledge and his marriage to Mary Todd, his professional and political struggles, his battle for the Union and his tragic end. Historians, no doubt, will find fault with the telescoping of incidents, but the film on the whole attains its purpose of presenting in dramatic form the career of the Civil War President. Lincoln's simplicity, modesty, courage and vision are here graphically realized. Most of the famous incidents and anecdotes of his life, such as are familiar to every child taught in American schools, are visualized, and if they are not all set in their proper chronology, artistic exigencies may be pleaded for the irregularities.

Mr. Griffith's sense of the theater is evident in the direction. Storms play a large part in the development of the story. There is a prologue showing the horrors of the slave trade in 1609, a trade abolished by Lincoln as a measure for the preservation of the Union. At the end there is a typical Griffith touch in the log-cabin-to-White-House epitome and the view of the statue in the Lincoln Memorial receding into a cloudy perspective.

Mr. Huston offers a well-conceived and sympathetic portrait. He conveys the homely charm of the country lawyer, persisting through the years of his occupation of the White House. In profile his resemblance to the familiar portraits of Lincoln is striking. His voice is not the voice one imagines for Lincoln, but it would be difficult to prove that it is not as authentic. It is not surprising that his impersonation is easier to accept in the scenes of Lincoln's youth than in those of his tenancy of the White House.

Miss Merkel and Miss Hammond were satisfactory from the screen viewpoint as the young women who received Lincoln's devotion. Mr. Warren, Mr. Campeau and Mr. Bosworth achieved acceptable military portraits in the historical tradition. Mr. Keith was exceptionally successful in getting beneath Booth's surface appearance to reveal the deluded mentality of the minor actor.

The film is preceded by a travel picture on Egypt and a comedy called "Helping Grandma." James H. Sherman of Portland, Me., who saw the assassination of Lincoln, was in a box at the Monday afternoon performance and addressed the audience briefly.

C. A. S.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, OCTOBER 14, 1930

LINCOLN FILM AT MAJESTIC

D. W. Griffith's Classic Has Its New England Premiere

By HELEN EAGER

D. W. Griffith has auspiciously invaded the talking picture field with one of the greatest of screen contributions, "Abraham Lincoln." This powerful drama of the martyred President's life opened yesterday afternoon, at the Majestic Theatre, to a large audience of customers and distinguished guests, who applauded vigorously and frequently.

In undertaking the colossal task of transferring Lincoln's life to the screen, Griffith was greatly aided by Stephen Vincent Benet's masterly adaptation and dialogue, and by Walter Huston's superb work in the title role.

Choosing only the most colorful and dramatic incidents, Mr. Benet evolved a scenario that grips the imagination, holds one breathless for reels, tugs at the heartstrings, and that abounds with the President's famous dry humor. It is not so much a recounting of history as it is a vibrant, virile and vivid biography.

Mr. Huston's inspiring performance is perhaps the finest thing ever seen on the screen. Fresh from the enthrallment he casts, we can think no other actor who could so successfully make one feel the great emancipator's innate tenderness and sweetness, his humility and humanity, his hopes and fears, his many sorrows and few joys. His make-up is a masterpiece in itself and his striking resemblance to Lincoln is at times almost uncanny. The portrait is certainly Mr. Huston's greatest triumph, either on screen or stage.

Beginning with his birth, the film traces Lincoln's eventful career through his touching romance with Ann Rutledge; his unconsolable grief at her death; his last-minute frights and desertion at the altar of Mary Todd and their subsequent marriage; his selection as the Republican candidate for the presidency; his firmness to preserve the Union; his ultimate success and his dramatic assassination.

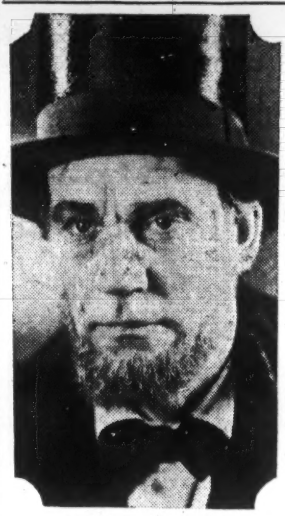
Thrilling battle scenes, that include Sherman's celebrated ride, resulting in victory for the Union, are depicted for the exciting climax.

Una Merkel is co-featured, with Huston, as Ann Rutledge. She is such a delightful and appealing little figure that one regrets her early demise.

The disagreeable smugness and selfishness of Mary Todd Lincoln becomes increasingly annoying, but it is impossible to bestow anything but praise on Kay Hammond, who acts the part. You will like Hobart Bosworth's Gen. Lee, Frank Campeau's Sheridan, Fred Warren's Grant, James Bradbury's Herndon, in fact the entire, tremendous supporting cast covers itself with glory.

"Abraham Lincoln" is a reverent tribute to a mighty man. Children will love it and learn from it; adults will be immensely entertained—and maybe learn something, too.

Playing Role of Abraham Lincoln



WALTER HUSTON

"ABRAHAM LINCOLN" ON MAJESTIC SCREEN

Griffith's Story of Life of Immortal President Artistic Triumph in Talking Pictures

"Abraham Lincoln" at the Majestic Theatre is a great, human film drama, crammed full of pathos, of romance, of vivid reality and of superhuman idealism. It is the story of an extraordinary man who filled an extraordinary place in the history of the nation, and it is told with simplicity and humor.

Yet this very simplicity aids rather than detracts from building up, episode by episode, the mighty life career of a President who left his imprint deep in the hearts of his countrymen as well as on the tablets of fame.

"Abraham Lincoln" is a picture that should interest every American or every person stirred by what America stands for. It is not an historical document, but rather an emotional film story of a man who rose above the pettiness of his fellows to reach beauty of soul.

David Wark Griffith, who has given the public many noteworthy photoplays in the past, has made his comeback into the heights of filmdom by this one photoplay. Once known as "The Master" in directorial circles, Griffith has claimed the title anew by this excellently directed masterpiece of photography and drama.

Only a man who loved and admired Lincoln could have made the picture and placed his finger unerringly on the points in the President's career that would most impress the audiences.

Those who love Lincoln, and under this classification comes nearly everyone who has read of "Honest Abe," will be disappointed, perhaps, because some particular incident is left out of the film. But the story is not a history of Lincoln. It is a character study, perhaps, or a summing up of incidents in the life of Lincoln that will best enable the world to know him as a man. In this task Griffith has succeeded admirably.

The photoplay begins with a prologue that is prophetic. One is born on the wings of the wind across bare woods to a Southern community. It is 1809. George Washington's picture is hanging above a fire place. A group of Virginians declare that they will fight for their State but not for the Nation. Where will the world find another Washington?

The scene shifts to New England. A group of Bostonians berate the South and declare that what the country needs is a man who can weld together the various States. But there will never be another Washington.

And then the scene is changed again. One sees a log cabin in the heart of the Western wilderness. A homely, red-faced baby boy is born on a cold February night to Tom and Nancy Hanks Lincoln. No one expects very much of this child born in poverty and cold. Yet it is this baby that is destined to do more than Washington, or any other president to keeping the United States a great Nation.

Then the real picture begins. Abraham Lincoln is shown as a strong, well-built but poor youth, who can fight as well as any fellow and better than any young man in the community. He also converts his greatness however, until he meets the lovely, fragile Ann Rutledge. There is an exquisite romance between the ambitious Lincoln and the girl who recognizes the worth of the struggling law student.

Then comes author when Ann dies and Lincoln throws himself on her grave to keep away the rain and storm.

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AUTOIST TAKEN AT PRISON IN CHARGE AFTER ACCIDENT

THE BOSTON GLOBE—TUESDAY, OCTOBER 14, 1930

THE SC

MAJESTIC

"Abraham Lincoln"

An all-talking biographical drama adapted to the screen with continuity and dialogue by Stephen Vincent Benet and Gerrit Lloyd; photographed by William Cameron Menzies, story and production adviser, John W. Considine, Jr.; directed by D. W. Griffith and presented by United Artists with the following cast:

Mid-wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkle
Lincoln's Employer	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Sheriff	Charles Crockett
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorne
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
Gen. Scott	James Bradbury, Sr.
Gen. Grant	Fred Warren
Young Soldier	Jimmie Eagle
Secretary Stanton	Oscar Apfel
Gen. Sheridan	Frank Campeau
Gen. Lee	Hobart Bosworth
Col. Marshall	Henry B. Walthall

Unless an artist, be he actor, painter or film director, have his heart in his work, that work cannot stand human scrutiny or time's erosion. The actor's conception of a character will lack vitality and verity; the painter's colors will not glow; the film director's product will not possess that fine fusion, that dramatic quality which a picture must have to stir the emotions while it appeases the intelligence. There are those who may question if film directors may be classed as artists. David Wark Griffith, who for more than a score of years has been directing and producing photoplays of varying degrees of magnitude, certainly is an artist; and as certainly his heart was in this latest achievement, "Abraham Lincoln." To his subject he has brought the best of his silent-school technique plus a poetic, reverent and steadily sympathetic mood which is evident in nearly every scene. If he has not wholly succeeded in presenting a narrative of fluid dramatic perfection the fault is less in the craftsman and his tools than in his material. That he has created something which will live, something which should be set before the view of young America of today, tomorrow and beyond, is indisputable fact.

The Lincoliniana of biographists mounts into endless tomes. To reduce the saliences of these volumes to a pictorial digest of less than two hours' duration, and to do it in such fashion that at the end one is satisfied that he has witnessed the reincarnation of one of the greatest figures in American history, is a feat to be termed distinctive. Mr. Griffith, and of course, Mr. Benet, have done this. They show Lincoln, the student, the wrestler, the woodsman, the lawyer, the dreamer, the lover, romantic and humorous, the statesman, the husband of a shrewish woman, the father who permits the son Tad to interrupt a cabinet conference; the chief executive of a union about to be rent in civil war; the patient, tolerant, homely leader of men who lacked his God-given vision and strength and courage. If these various stages in Lincoln's career are episodic, often blindly co-related as to time's passage, they are none the less effective as filmed literature. The sturdy, lovable character of the man is there always.

Mr. Griffith has used his camera with extraordinary skill. The prologue in swift strokes paints the hideous traffic in slaves back in 1809. Annihilation of slavery thus becomes the keynote of the picture. Later one is stirred by the tenderness of the love scenes between Lincoln and Ann Rutledge, by her death, by his devotion which takes him in her newly made grave one stormy night that he might throw himself across that pathetic mound to protect her from the rain. The forced gaiety of the crowds as Union and Confederate soldiers depart for the front and the stirring reproduction of Sheridan's ride are done with all of Mr. Griffith's showmanship in staging mass [illegible]

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'Lincoln' Picture Proves a Griffith Triumph

WALT. HUSTON AT HIS BEST IN WAR EPIC

By GORDON HILLMAN

David Wark Griffith's "Abraham Lincoln," now at the Majestic, is easily the most impressive of all the talking pictures.

It has intense vitality, drive and force. It provides a cinematic study of Lincoln that is far and above all others. It gives a better conception of the Illinois rail-splitter than most of the books written on the subject. And in its own right, it is a good picture, a great picture—and a picture that betters all its rivals in the matter of talkie technique.

Walter Huston

For the figure of Lincoln, there is Walter Huston, actor extraordinary, whose young Lincoln is a sharp bit of shadow acting; whose older Lincoln is only slightly less good. He has done the best portrait of the Civil War President that has ever been etched upon film.

SWEEPING SCENES.

With such an actor the picture instantly promises success; with Griffith's artistry, his intense restraint, his appalling power of compressing everything into short, sharp scenes, that promise is fulfilled.

The very start of the film: a swinging shot of a storm moaning through a dismal swamp, is tremendously impressive. And when this sweep of wilderness, where at last the log cabin of Lincoln stands, is duplicated at the picture's end, it becomes doubly artistic.

LINCOLN'S LIFE.

In between is all of Lincoln's life that can be compassed in a short hour or so: humble scenes, homely scenes, the lawyer's dusty office in Springfield, the White House; the start of the Civil War; the North marching down a city street; the South through a lush Virginian lane.

Each scene is intense, vivid, striking. Each scene tells, each bit of dialogue has its place. It is a new Griffith who is directing, a Griffith who is giving the Russians a lesson in their own art. Short scenes, sharp scenes—the very color of life—the very spirit of Civil War times.

EXTRAORDINARY ACTING

And Griffith equally inspires his actors: Mr. Huston to the heights, Kay Hammond to unbelievable artistry as Mary Todd, Hobart Bosworth to be the screen's best Robert E. Lee, Una Merkel as Ann Rutledge, James Bradbury as Gen. Scott, Frank Campeau as that fighting Irishman, Sheridan.

With the Ann Rutledge sequences come certain doubts. They seem overdone; they stand out as a flaw in the film. So does the very end of the picture with its white porticoed Lincoln memorial.

A SCREEN EPIC

But these are the sole flaws; the rest almost rises to the epic; it tears aside the pages of musty history books, it makes the epoch and the man live again. Only once or twice the old Griffith flashes out; for Sheridan's ride—a most exciting moment, and for a very few other scenes.

Otherwise, Griffith has produced a picture in a sharp new fashion. The talkies have not conquered him; he has conquered the talkies. He added in "Abraham Lincoln" another screen triumph fit to stand beside the other triumphs of the man who has done more for the motion picture than any other living person.

BOSTON EVENING TRANSCRIPT, TUESDAY, OCTOBER 14, 1930

Log Cabin to White House, Film Version

Griffith's "Abraham Lincoln" With Walter Huston to Act It Notably

IN attempting to record for the movies a biography of Abraham Lincoln, D. W. Griffith was faced by a problem of considerable difficulty. In the first place he was confronted by a mass of material. There was not only the life of the man but the background of the Civil War to be considered. His immediate ask therefore was one of elimination. But on the other hand he must bear in mind the familiarity of the Lincoln story in the popular mind. Of no other President—not even excepting Washington—is there so widespread and general information. In his choice of incidents consequently he must keep careful balance between the overshopworn which would make his narrative a dull compendium of hackneyed details, and the less commonly known facts, which while they might lend the flavor of originality would hardly be recognizable in the popular mind as the Lincoln with which they are acquainted. Above all he must put together out of the pieces of the puzzle at his command the figure not merely of historical accomplishment but of a living being.

Through all of these pitfalls Mr. Griffith has steered a careful and a skillful course. He has condensed so that his work compasses hardly more than an hour and a half on the screen. Necessarily he has had to omit much. The debate with Douglas, for instance, is shown only in the briefest of flashes. The Gettysburg Address is out entirely. Yet most of the essentials are there. The mind does not feel that it is an incomplete or partial portrait. It is rounded and rich in detail. The audience which sat before it at the first showing at the Majestic yesterday afternoon warmed to it. Occasionally they interrupted with spontaneous applause. At times they were unaffectedly moved by bits of pathos. They laughed genuinely at the anecdotes with which the narrative was generously sprinkled. They were silent at moments of tenseness.

For the success that has been attained, not all of the credit is due Mr. Griffith. Some of it must go to Stephen Vincent Benet who prepared the script. Much of it is attributable to Walter Huston who plays the part of Lincoln. In appearance, perhaps, he is not always the counterpart of the likeness of the familiar portraits. Yet whatever he may lack in lineaments—and it is not a great deal—he makes up for in gesture, bearing, quizzical glance, tone of voice and in those less definable but not the less recognizable qualities of acting which are the mark of the accomplished player who has mastered a part. To the scholars perhaps it is not quite the Lincoln they have learned to know through long study. There is nothing out of the modern tendency to revise the less pleasing episodes of the characters of history. To a degree it is [illegible] and [illegible]. That it would be other was could hardly be expected from the hand of a part such as Mr. Benet. That it is so, is no reason for condemnation. There is room on the screen as elsewhere for the poetic account as the uncompromisingly realistic. One may be as close to the truth as the other.

Whatever the opinion of such matters may be, there can hardly be quarrel with the manner in which it has been done. In a sense, though it is accompanied with sound and dialogue, it is the good old silent method of procedure. It is episodic, but forthright. The beginning is in 1809, the date of Lincoln's birth. To set the framework, there are flashes of the place (now) with which he was later to grapple. The camera flows to the humble log cabin in which he was born. There are sketches of the unsophisticated [illegible] which heralded his arrival in the world. [illegible]

[illegible]

[illegible] Mr. Griffith has [illegible] the [illegible] of the [illegible] of the [illegible] of

PUBLIX THEATRES

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject _____

Theatre _____

City _____

NEW YORK
Herald Tribune
MAGAZINE
Section XII
Mrs. William Brown Meloney, *Editor*
Sunday, September 21, 1930
Twenty-eight Pages

Drawn for the Herald Tribune by Lewis Daniel

Who Have Achieved the Most?

By **Walter B. Pitkin**
Author of "The Psychology of Happiness," "The Twilight of the American Mind," Etc.

Star Stuff and Empire

Continued from page five

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sidered for AAA rating and turned down. Some of them should be debated on another occasion, but now we must pass on to the great surprise.

The AA Group

How many Americans rank as excellent in some two of the four achievement factors?

I once thought I could answer this question as faithfully as a census enumerator. Now I know better. For there are thousands who belong in the AA group. Everybody who has had a clear, strong aim and has personally succeeded in any distinguished endeavor, even though the latter has little human significance and was carried through easily, claims rank here. So too does everybody who, lacking clear aim, nevertheless did something distinguished, with no obstacles but with notable human consequences. So too does everybody who, with neither high aim nor personal success, overcomes immense obstacles and thereby accomplishes a great social good.

Here must be grouped the vast majority of eminent Americans whose careers are recorded in "Who's Who." To publish their names would fill this newspaper. I can mention here only some of those who surpass their fellows in one or two factors so decidedly that they might be seriously considered for AAA rating.

In the realms of finance, industry and business we must mention, as such outstanding figures, the following:

At least three of the Fisher brothers—all as the du Ponts—the two Van Sweringen brothers—Samuel Insull—Edward L. Doheny—Dwight Morrow—John H. Wilbye—J. C. Penney—Harry Sinclair—Amadeo Giannini—Alfred Sloan jr.—James A. Farrell—Charles M. Schwab—David Sarnoff—Walter Chrysler—A. H. Wiggin—Thomas Lamont.

I have been serious for instructing Doheny and Sinclair here. But the critics confuse the issue. They object because they disapprove of these candidates on lofty moral grounds. But this is irrelevant, except when we weigh their moral significance. A man can attain AA rank, however, without ever having achieved anything of great human value. All he needs is a strong aim and will, great obstacles, and complete success in getting what he goes after. Had Al Capone not attracted the attention of people who dislike his methods his success to date might easily have brought him into this class.

In science and invention, the upper part of the AA list embraces these:

Frank Jewett—Irving Langmuir—Michael Pupin—Leo H. Baekland—Simon Lake—John Hays Hammond—John Hays Hammond jr.—Thomas Hunt Morgan—C. Judson Herrick—A. A. Michelson—Herbert S. Jennings—Robert A. Millikan—Vernon Kellogg—Lewis M. Terman—J. McKean Cattell and at least another hundred or two before we come within hailing distance of the main army of AA's.

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And this is the beginning, not the end.

Here is a place to attempt a complete survey of achievement in every department of life. The realms of music, poetry, fiction, drama, architecture, exploration, evangelism, history, politics, publishing and philanthropy all show unmistakable AAA men and women. Most of them are fairly cluttered with AA Americans.

The most striking fact in our survey is that achievement of the very highest order is exceedingly rare; much rarer than genius, indeed. The next most interesting aspect, I think, is the total lack of connection between achievement and fame or personal power. For every man and woman of great fame, America surely contains a hundred others, quite obscure, who have achieved every whit as much as those on whom the limelight plays.

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Courses are offered on each of Washington Square and University Heights, for a Wide Range, Also Evening, Morning, Afternoon and Saturday Morning Classes. Classes in Saturday, September 13th to September 27th from 9 a. m. to 5 p. m. in Room 102 of the Main Building, 100 Washington Place. It is not too late to make your plans early. Start are assigned in the order of registration.

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SUBJECT BOOTH, Director, Extension Division

NEW YORK UNIVERSITY

101 Washington Square East New York, N. Y.

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Who Have Achieved the Most?

By Walter B. Pitkin
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WHICH living Americans have achieved the most? This question can be answered with a full degree of objective accuracy. It need not be a mere popular opinion, nor a majority vote of uninformed people. For an achievement can be measured and compared.

Achievement is not merely success. For success, in the dictionary as well as in the recorded conversation of anything whatever. A person may succeed in spending a million. There actually is a job, existing to act as "spender" with all a lot royal and regalia you to pay for it and "have plenty left." There actually is a conservator, starting at age 20, spending with his heirs, wives and mistresses. There exists the career of Jessamine in Jubilee, and millions of them on record. But achievement is quite another matter.

Achievement is distinguished successful endeavor in the face of difficulties. It involves a certain importance of consequence. Thus, too, it implies rare skill in execution. Finally, varied professions and career opens in the competitive of difficulties. An achievement must come well in these respects to deserve high rank.

As for the standard matter, it goes to indeed from the begin. We may measure it among in terms of the man and more. Did he get what he went after? If so, that is a high order of success of course. But we may also pass jovial judgment on it. Was his aim worthy? In attaining it has he accomplished anything of lasting consequence? Has his success and value to the world? Are men could argue that it figures has succeeded in a doubtful enterprise, and the Mississippi will rate his aim as high as that of John Jackson. Nevertheless, Figures has achieved, if we judge him on a personal basis and this alone is most clear.

So we property achievement in our discussion. And we begin it in turn. What has the individual achieved in

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Continued from page five

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NEW YORK UNIVERSITY

101 Washington Square East New York, N. Y.

MARINE INTELLIGENCE

MANILA—Ar Aug 22, Scottsburg, Galveston and Los Angeles via Yokohama.

Sld Aug 22, President Lincoln, San Francisco via Hong Kong, etc.

MONTREAL—Ar Aug 25, Alaunia, Br, London, Southampton and Cherbourg via Quebec; 24th, Duchess of York, Br, Liverpool; Melita, Br, Glasgow; Metagama, Br, Southampton; Grey County, Br, Havre; Kingswood, Br, Quebec; 22d, Sesostris, Ger, Hamburg.

Sld Aug 21 Montclare, Br, Southampton; Tilia Gorthon, Swe, Port Alfred; Valsavoia, Ital, Italy; 22d, Beaverford, Br, London; Cavelier, Br, Kingston; Blairdevon, Br, Campbellton; Campania, Ital, Antwerp; 24th, Cornwallis, Br, British West Indies; Idefjord, Nor, Quebec.

MURMANSK—Ar Aug 19, Ditmar Koel, Ger, New Orleans.

NAPLES—Sld Aug 19, West Elcasco, New Orleans.

OSAKA—Ar Aug 21, Nippon Maru, Jap, Los Angeles.

OSLO—Ar Aug 19, Topeka, Nor, New Orleans for Christiansand.

PERIM—Psd Aug 13, Saleler, Du, Batavia, etc, for Boston and New York (and sld Port Said Aug 18).

PORT LIMON—Sld Aug 23, Pastores, NY via Cristobal and Havana.

PORT SAID—Sld Aug 23, Chattanooga City, Savannah.

PUERTO BARRIOS—Ar Aug 25, Abangarez, New Orleans.

PUERTO CABELLO—Ar Aug 25, Lara, Curacao for Laguayra (and proceeded).

PUERTO CASTILLA—Ar Aug 23, Choluteca, Hond, Kingston.

Sld Aug 25, Carrillo, Tela; Iriona, Hond, New Orleans.

PUERTO CORTEZ—Ar Aug 24, Copan, Hond, Galveston; 25th, Atenas, Havana.

Sld Aug 22, Anderson, Nor, Mobile; 23d, Norma, Mobile; 24th, Platano, Br, NY.

PUERTO PLATA—Ar Aug 21, Mariana, NY.

QUEBEC—Ar Aug 21, Kamouraska, Br, Sydney, CB; Afghanistan, Br, Tyne; New Northland, Br, Gaspe, etc; 22d, Philip T Dodge, Br, London; Manchester Commerce, Br, Montreal for Manchester (and proceeded); 23d, Empress of France, Br, Southampton.

Sld Aug 20, Pleiodon, Br, probably Curacao; Wanstead, Br, Sydney, CB; 22d, Twickenham, Br, do; Adra, Br, do.

Bellmouth—Psd out Aug 22, Frontenac, Nor, for ——.

Crane Island—Psd in Aug 22, Rein, Nor, from Cardenas via Norfolk; Ingola, Br, from ——.

Fame Point—Psd in Aug 22, Calgarolite, Br, motor, from Talara; Reginolite, Br, from Cartagena.

Cape Race—Psd in Aug 22, Hazelside, Br, from Swansea.

Belle Isle—Psd in Aug 23, Braddovey, Br, from Swansea; Cairngien, Br, Leith, etc.

Father Point—Psd in Aug 22, Salmonpool, Br, from Archangel.

RIO JANEIRO—Sld Aug 20, West Nilus, san Francisco.

ROTTERDAM — Ar Aug 21, Edgemoor, Galveston for Antwerp.

ST JOHN, NB—Ar Aug 24, Governor, Boston.

Sld Aug 24, Bradell, Nor, Kingston.

SAND RIVER, NS—Ar Aug 20, St Clair, sch, Theriault, Br, Barbados for Moncton.

SAN JUAN—Ar Aug 25, San Lorenzo, NY for Santo Domingo (and proceeded).

SANTA MARTA—Ar Aug 25, Merapan, Puerto Colombia.

SANTIAGO—Sld Aug 22, Brighton, Nor, Cienfuegos (arrived 24th).

SHANGHAI—Ar Aug 23, Brenner, Nor, Portland, Ore; 22d, President Cleveland, San Francisco for Manila.

Sld Aug 22, President Grant, Manila for Seattle.

SHIELDS—Sld Aug 22, Georgia, Dan, Balt.

SINGAPORE—Sld Aug 24, Steel Traveler, Port Sutton Bishop (ar 23d), sld for Moulmein.

SOUTHAMPTON—Ar Aug 13, Marnix Van St Aldegonde, Du motor, Amsterdam.

Sld Aug 22, Montcalm, Br, Montreal.

STOCKHOLM—Ar Aug 21, City of Baltimore, NY via Copenhagen.

SUEZ—Sld Aug 15, Poelau Brani, Du motor, Pourabaya.

SYDNEY, CB—Ar Aug 21, Hank, Nor, Wabana; 22d, Nannie, Nor, St Johns; Manchester Civilian, Br, Leith.

TARIFFVILLE—Ar Aug 25, Canta, NY, via Havana.

Sld Aug 25, Sicilia, Hond, Vera Cruz; Mexico, Br, Progreso and Havana.

TAMPICO—Sld Aug 25, Steel Advance, Port Arthur.

TAMPICO—Sld Aug 25, Orizaba, NY.

DOMESTIC PORTS

ABERDEEN—Ar Aug 22, Malta Maru, Jap, Willapa Harbor; Jefferson Myers, Tacoma.

AKUKNI—Ar Aug 23, Santa Veronica, Tacoma.

ANACORTES—Ar Aug 21, San Domingo, Tacoma; 20th, Katrina Luckenbach, Seattle.

ASTORIA—Ar Aug 20, West Grama, motor, Seattle; Feltre, It, Seattle; 21st, Paul Luckenbach, San Francisco; Sacramento, Seattle; Norfolk Maru, Jap, San Pedro; 22d, Point San Pablo, San Francisco; Lena Luckenbach, San Francisco.

Sld Aug 19, San Vincent, Seattle (ar 21st and sld for Vancouver); 20th, Plow City, do (and ar 21st); Alamar, do; Pacific Shipper, Br motor, San Francisco; 21st, Akagisan Maru, Jap, Yokohama; Wisconsin, Dalren; Willfaro, San Francisco; 22d, Victoria Maru, Jap, Yokohama.

BALTIMORE—Ar Aug 25, E J Nicklos, probably Texas; Essex, Providence; Independence Hall, Havre via NY; Taybank, Br motor, Belfast (latter 24th); 24th, Nicoline Maersk, Dan, Manila; Marthara, Br, and Gulfmaid, Houston; Lancaster, Tacom; R W Stewart, Aruba; Steel Worker, Newport; Dean Emery, Aruba; I K Ward, Nor, Kingston; Verona, Nor, Baracoa; William G Warden, Corpus Christi; Allegheny, Jacksonville; Edith, Miami; Charles Christensen, Portland, Me; Smaragd, Nor, Port Antonio; Clan Stuart, Br, Beira.

Sld Aug 24, Ontario, Boston; Kerma, Br, Algiers; Willpolo, San Diego; Justine C Allen, motor, Alexandria, Va; Mangore, Norfolk; 25d, Betty Weems, Charleston, Jacksonville and Miami; 26th, Gulfmaid.

Cld Aug 25, Nelson Traveler, Los Angeles; Kinai Maru, Jap, Yokohama, Kobe, Osaka, Shanghai, etc, via NY; Wm G Warden, Corpus Christi; R W Stewart, Rio Janeiro via Aruba; Jacques Cartier, Fr, Havre; Kerhonkson, Glasgow via Norfolk; Hegira, San Diego via NY; Essex, Providence.

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Sld Aug 21, Ruth Lykes, West Indies; Aladdin, NY.

CHARLESTON—Ar Aug 24, Crawford Biddle, Nor, Vera; Ulua, Tela; 25d, H M Mallory, NY; Seminole, Jacksonville; Ozark, Jacksonville; Coldwater, Savannah; Miscale, Galveston.

Sld Aug 25, H H Mallory, Jacksonville; Seminole, NY; Dallas, Galveston; Ozark, Boston.

CORPUS CHRISTI—Ar Aug 25, Mae Lykes, Br, Tela; Mexico, Mexico.

Sld Aug 25, Alcoa, Boston.

DUNKIRK—Sld Aug 25, Ignatio, Lake ports; 26th, Portland, Me, motor, Amerla, Lake ports.

GALVESTON—Ar Aug 25, Virginia, Br motor, Alvaro, Chicago; Ben Tucker, Holmden, Br, Kingston; Ben Wyatt, Dorman, Holmden, Br, Kingston; Br, Gulfpoint, Br, Kingston; Br, Gulfpoint, Br, Kingston; Br, Gulfpoint

MARINE INTELLIGENCE

MANILA—Ar Aug 22, Scottsburg, Galveston and Los Angeles via Yokohama.
Sld Aug 22, President Lincoln, San Francisco via Hong Kong, etc.
MONTREAL—Ar Aug 25, Alaunia, Br, London, Southampton and Cherbourg via Quebec; 24th, Duchess of York, Br, Liverpool; Mellita, Br, Glasgow; Metagama, Br, Southampton; Grey County, Br, Havre; Kingswood, Br, Quebec; 22d, Sesostris, Ger, Hamburg.
Sld Aug 21 Montclare, Br, Southampton; Tilla Gorthon, Swe, Port Alfred; Valsavoia, Ital, Italy; 22d, Beaverford, Br, London; Caveller, Br, Kingston; Blairdevon, Br, Campbellton; Campania, Ital, Antwerp; 24th, Cornwallis, Br, British West Indies; Idefjord, Nor, Quebec.
MURMANSK—Ar Aug 19, Ditmar Koel, Ger, New Orleans.
NAPLES—Sld Aug 19, West Elcasco, New Orleans.
OSAKA—Ar Aug 21, Nippon Maru, Jap, Los Angeles.
OSLO—Ar Aug 19, Topeka, Nor, New Orleans for Christiansand.
PERIM—Psd Aug 13, Saleler, Du, Batavia, etc, for Boston and New York (and sld Port Said Aug 18).
PORT LIMON—Sld Aug 23, Pastores, NY via Cristobal and Havana.
PORT SAID—Sld Aug 23, Chattanooga City, Savannah.
PUERTO BARRIOS—Ar Aug 25, Abangarez, New Orleans.
PUERTO CABELLO—Ar Aug 23, Lara, Curacao for Laguayra (and proceeded).
PUERTO CASTILLA—Ar Aug 23, Cholutecа, Hond, Kingston.
Sld Aug 25, Carrillo, Tela; Iriona, Hond, New Orleans.
PUERTO CORTEZ—Ar Aug 24, Copan, Hond, Galveston; 25th, Atenas, Havana.
Sld Aug 22, Anderson, Nor, Mobile; 23d, Norma, Mobile; 24th, Platano, Br, NY.
PUERTO PLATA—Ar Aug 21, Mariana, NY.
QUEBEC—Ar Aug 21, Kamouraska, Br, Sydney, CB; Afghanistan, Br, Tyne; New Northland, Br, Gaspe, etc; 22d, Philip T Dodge, Br, London; Manchester Commerce, Br, Montreal for Manchester (and proceeded); 23d, Empress of France, Br, Southampton.
Sld Aug 20, Pleiodon, Br, probably Curacao; Wanstead, Br, Sydney, CB; 22d, Twickenham, Br do; Adra, Br, do.
Bellmouth—Psd out Aug 22, Frontenac, Nor, for —.
Crane Island—Psd in Aug 22, Rein, Nor, from Cardenas via Norfolk; Ingola, Br, from —.
Fame Point—Psd in Aug 22, Calgarolite, Br, motor, from Talara; Reginolite, Br, from Cartagena.
Cape Race—Psd in Aug 22, Hazelside, Br, from Swansea.
Belle Isle—Psd in Aug 23, Braddovey, Br, from Swansea; Cairnglen, Br, Leith, etc.
Father Point—Psd in Aug 22, Salmonpool, Br, from Archangel.
RIO JANEIRO—Sld Aug 20, West Nilus, San Francisco.
ROTTERDAM — Ar Aug 21, Edgemoor, Galveston for Antwerp.
ST JOHN, NB—Ar Aug 24, Governor, Boston.
Sld Aug 24, Bradell, Nor, Kingston.
SAND RIVER, NS—Ar Aug 20, St Clair, sch, Theriault, Br, Barbados for Moncton.
SAN JUAN—Ar Aug 23, San Lorenzo, NY for Santo Domingo (and proceeded).
SANTA MARTA—Ar Aug 25, Merapan, Puerto Colombia.
SANTIAGO—Sld Aug 22, Brighton, Nor, Glenfragosa (arrived 24th).
SHANGHAI—Ar Aug 23, Brennoy, Nor, Portland, Ore; 22d, President Cleveland, San Francisco for Manila.
Sld Aug 22, President Grant, Manila for Seattle.
SHIELDS—Sld Aug 22, Georgia, Dan, Balt.
SINGAPORE—Sld Aug 24, Steel Traveler, Port Swettenham (ar 23th, sld for Medan).
SOUTHAMPTON—Ar Aug 15, Marnix Van St Aldegonde, Du motor, Amsterdam.
Sld Aug 22, Montcalm, Br, Montreal.
STOCKHOLM—Ar Aug 21, City of Fairbury, NY via Copenhagen.
SUEZ—Sld Aug 18, Poelau Bras, Du motor, Sourabaya.
SYDNEY, CB—Ar Aug 21, Hans, Nor, Wabana; 23d, Nanuk, Nor, St Johns; Manchester Civilian, Br, Levis.
TAMPICO—Ar Aug 20, Cania, NY, via Havana.
Sld Aug 23, Sinaloa, Hond, Vera Cruz; Monterey, NY via Progreso and Havana.
VANCOUVER, BC—Sld Aug 24, Steel Age, Port Alice.
VERA CRUZ—Sld Aug 20, Orizaba, NY.
VIGO—Ar Aug 20, Empress of France, Br, Southampton, etc, Francisco M, Quiroz, Sp, Los Angeles (for orders) San Francisco; 20th, Vernon City, Br, Galveston.
Sld Aug 20, Niagara, Br, Gibraltar, via Genoa.
VICTORIA, Sham—Sld Aug 20, Mariposa, Br, Sydney, CB.
WILMINGTON—Ar Aug 21, Fulgent, Br, Kingston.
Sld Aug 21, Fulgent, Br, Kingston.
YOKOHAMA—Sld Aug 21, Palma Maru, Jap, Los Angeles.

DOMESTIC PORTS

ABERDEEN—Ar Aug 22, Malta Maru, Jap, Willapa Harbor; Jefferson Myers, Tacoma.
AKUKINI—Ar Aug 23, Santa Veronica, Tacoma.
ANACORTES—Ar Aug 21, San Domingo, Tacoma; 20th, Katrina Luckenbach, Seattle.
ASTORIA—Ar Aug 20, West Grama, motor, Seattle; Feltre, It, Seattle; 21st, Paul Luckenbach, San Francisco; Sacramento, Seattle; Norfolk Maru, Jap, San Pedro; 22d, Point San Pablo, San Francisco; Lena Luckenbach, San Francisco.
Sld Aug 19, San Vincent, Seattle (ar 21st and sld for Vancouver); 20th, Plow City, do (and ar 21st); Alamar, do; Pacific Shipper, Br motor, San Francisco; 21st, Akagisan Maru, Jap, Yokohama; Wisconsin, Dalren; Willfaro, San Francisco; 22d, Victoria Maru, Jap, Yokohama.
BALTIMORE—Ar Aug 25, E J Nicklos, probably Texas; Essex, Providence; Independence Hall, Havre via NY; Taybank, Br motor, Belfast (latter 24th); 24th, Nicoline Maersk, Dan, Manila; Marthara, Br, and Gulfmaid, Houston; Lancaster, Tacom; R W Stewart, Aruba; Steel Worker, Newport; Dean Emery, Aruba; I K Ward, Nor, Kingston; Verona, Nor, Baracoa; William G Warden, Corpus Christi; Allegheny, Jacksonville; Edith, Miami; Charles Christensen, Portland, Me; Smaragd, Nor, Port Antonio; Clan Stuart, Br, Beira.
Sld Aug 24, Ontario, Boston; Kerma, Br, Algiers; Willpolo, San Diego; Justine C Allen, motor, Alexandria, Va; Mangore, Norfolk; 23d, Betty Weema, Charleston, Jacksonville and Miami; 25th, Gulfmaid.
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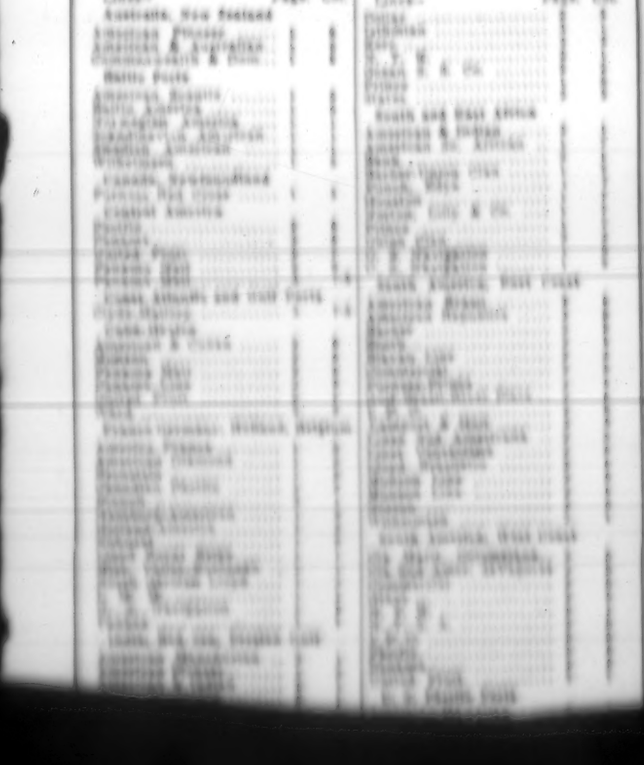
DIRECTORY AND INDEX TO SHIP CARDS



not good business management to subject valuable lives as well as valuable records to the hazards of cement-smeared wooden firetraps now a dozen years old and known from the first to be a menace. Their replacement should not be delayed one day longer than proper care in the construction of substitutes for place makes necessary.

MR. GRIFFITH AGAIN

With Abraham Lincoln, Mr. David Wark Griffith makes his first important contribution to the talking picture, and it will be interesting to see what effect this will have on the business. When he produced The Birth of a Nation, some fifteen years ago, he revolutionized the old silent pictures. Up to then they had been floundering about, experimenting this year with heavy morality spectacles, the next year with dull slapstick comedies, and that they had anything but the vaguest idea of what they were doing is most doubtful. But when The Birth of a Nation came along it was apparent that the moving picture had found a field of its own; this was the presentation of "epic" stories, things that had to be depicted on so vast a scale and with so heroic a set of motives that they could not be handled on the ordinary stage at all. And presently the movies began to resemble in more than one way grand opera, another medium of the highest artificiality, but one also adapted to imaginative treatment of gigantic themes.

Now Mr. Griffith appears again, and at a time when the talkies have reached the same stage that the movies were in when he first entered them. Their novelty is no more, and stories whose chief purpose was to exploit that novelty are played out. Not for a great while longer can producers make use of those fables which are merely a framework on which can be strung a succession of musical specialties. The time has come when the talking picture, if it is to hold interest, must really have something to say, and this means that it must find a type of story which it can tell better than any of its competitors. Mr. Griffith, with a historical drama of serious pretensions, offers a type of story that is similar in many respects to the type that he offered before. It remains to be seen whether it will have as important consequences.

A LESSON IN OPEN-MINDEDNESS

SUNDAY, The Book World AUGUST 31, 1930
Edited by HARRY HANSEN

AMERICAN LIFE SURVEYED IN NEW BOOKS

STORY-TELLERS, SERIOUS AND AMUSING, CONTRIBUTE NEW YARNS

pipe. His new book is called the same part of the coun- his Home Had

MacKinlay Kantor, the twenty-six-year-old ex-newspaper man and author of Diversey and of Ill Oops South, poses 'way out West with his little daughter

Leonard Merrick, novelist and host story writer, whose latest production is a book of same bearing the title The Little Dog Laughed

Three Types of New Fiction

By E. C. Beckwith

I AM JONATHAN SCRIVENER, by Claude Houghton; Simon & Schuster. $1.

IT seems to be rather an injustice to this novel's very remarkable qualities to classify the book—as the publisher does—under that general designation for tripe, Mystery Fiction. True, it contains a mystery, but that all-determining factor is unattended by anything in the semblance of crime and is constructed from one of the subtlest problems in character psychology imaginable. Though the story begins in a not unfamiliar fashion, the enigma quickly takes form along lines that are, to say the least, unique.

James Wrexham, the narrator, a middle-aged, scholarly failure of secluded ways, answers an advertisement for a secretary, and on meeting the solicitor in charge of interviewing applicants learns that he has been accepted and hears a number of surprising facts about his prospective employer, the absent Scrivener. This personage, thirty-three, unmarried, a man of great inherited wealth, strikingly handsome, brilliantly gifted, of a dominating, if eccentric nature, spends much of his time abroad and is at present residing indefinitely in France.

Wrexham is instructed to occupy Scrivener's luxurious London flat, to handle what small affairs may require attention, correspondence, etc., and to regard himself as virtually his own master. Soon after installing himself the secretary meets successively four of Scrivener's friends, two men and two women, of strongly contrasted characters and mentalities, all of whom, unaware that Scrivener is not living at home, call at the flat expecting to find him. In six more meetings thereafter with these people Wrexham establishes confidential bonds with them, observing the while that each of them is profoundly and inexplicably under the influence of Scrivener's fascinating personality. Forced to seek the source of this strange thrall which Scrivener holds over them, Wrexham at length realizes that it springs from an abnormal interest in each of them, expressed not little to Scrivener in the magnificent preservation of all their promised secrets. Though showing that seemingly strange relationship of Scrivener and each of the four various a strange tie that differs entirely from the other—the key pattern of the pattern is completed in the vision of Wrexham, revealing to him the intimate, complex and absorbing interest in the lives that has dominated his. Though it is all the result of the secret Scrivener keeps, the impression lingers of an unknown world here, but not until the last page of the story has he secured clearly in the view before us.

Studies of America, in Culture, Education, Letters and Morals

By C. Hartley Grattan

A Woman Tells her Troubles

By Tom Davis

THE PASSING SHOW OF BROADWA

The MAGIC LANTERN

The Passing of Lon Chaney
Observations of the Past Week

By Quinn Martin

IN two respects Lon Chaney excelled. He was a master technician in the craft of theatrical makeup and, although he came into prominence along with a dozen or more of the old-time, high-pressure stars of Hollywood, he remained a modest man. He became famous principally because of his ability to undergo novel, and in many instances shocking, physical transformations for display before the picture camera. In this field he was unequaled. Round the world spun the joke that you'd better not step on that bug; it might be Lon Chaney. Predominant always with him was the makeup set. His stories were so managed as to render his own participation in them a natural axis on which his plots revolved. He was less concerned with the literary effect of his characterizations than with the purely visual. He was eminently successful in what he set out to accomplish. According, then, to the tenets of artistry as various persons of authority have proclaimed them, Lon Chaney was an artist.

The parts which he played most successfully were those designed to set him aside as a figure of grotesquery, if not of abject misery, and so it was that he attracted the sympathy and the pity of his audiences. In his personal life he shrank from the accustomed bally-hoo of Hollywood. Here again, no doubt, he endeared himself to his public. He has gone, and his absence will be felt wherever a picture screen is hung. There may be another to occupy his place, but somehow one suspects that he, like poor Valentino, has taken with him a unique individuality the counterpart of which will not appear again.

* * *

Mr. Griffith and Abraham Lincoln

MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual liveliness in which he enshrines his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

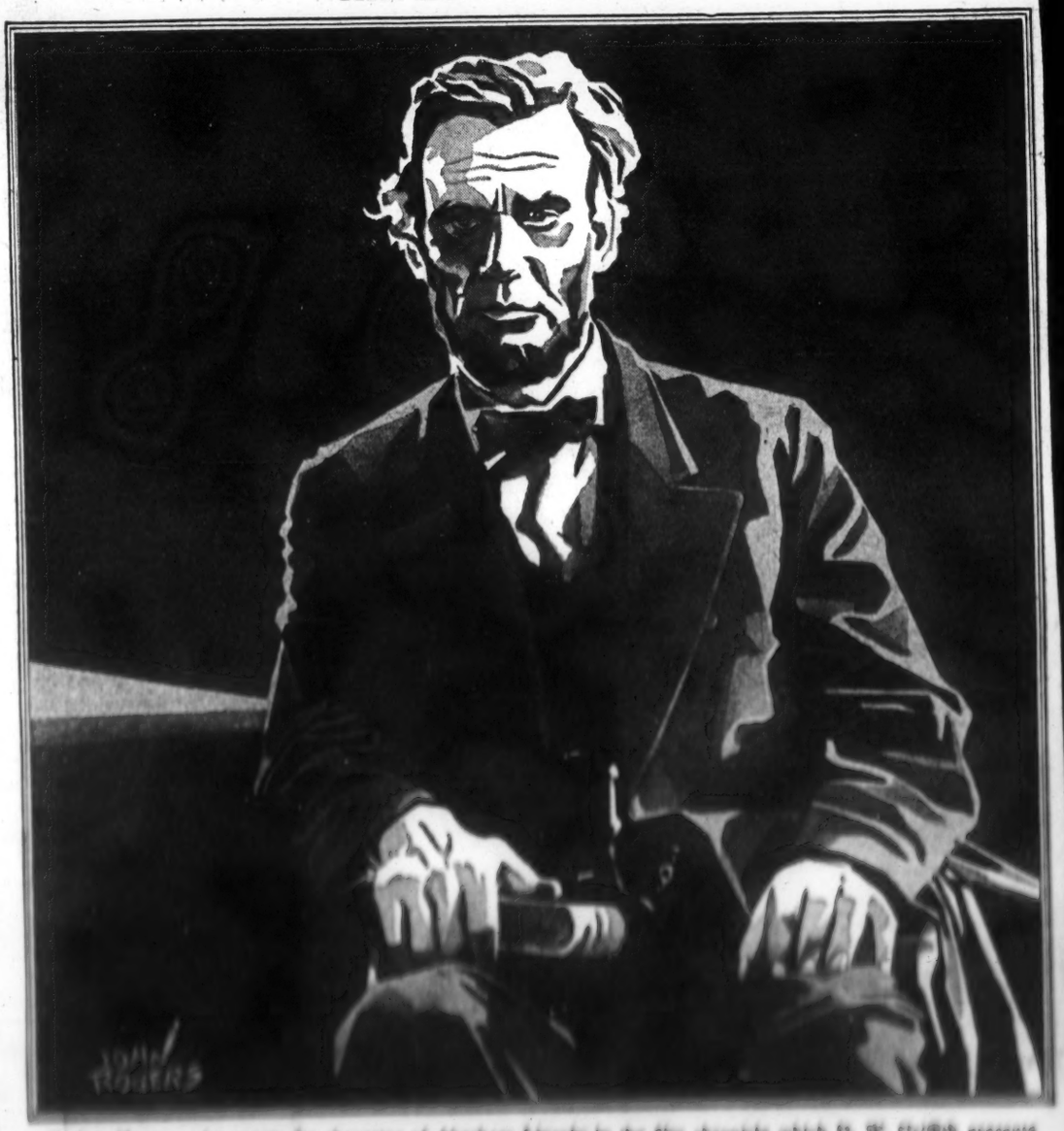
The new biographer at the Central has been discussed critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been applauded, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer empathy and portrayed in tune.

I am fond of Mr. Huston's portrayal on film, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the show do his eyes express the weariness which was Lincoln's. Youth—and, I thought, not a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

When it is considered that Mr. Stout was faced with the task of whipping into a two hour period as much as was possible of the better parts of the book—but reasonable succinct—the result is actually astounding. A rare literary quality he has imparted to it, a quality which has blended with the effect into the rhythm most and manner.

That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic action has been heightened and made more colorful. As for example, the scene in which the President, on the night of his assassination, goes upon the stage of the Ford Theatre and speaks to the audience an excerpt from his Gettysburg address. Here was the practice of an author and of course this combined with the inclusion of an interlude [illegible] in the Stanton's office, and with cutting in the [illegible] scenes.

THE HUSTON LINCOLN



Walter Huston, who enacts the character of Abraham Lincoln in the film chronicle which D. W. Griffith presents at the Central Theater

Climes

October, 1930

The National Guide to Motion Pictures
[TRADE MARK]

PHOTOPLAY

Close-Ups *and* Long-Shots

By
JAMES R. QUIRK

BEFORE me is a letter from a man who accuses PHOTOPLAY of failing to give credit where credit is due.

He says that by refusing a place among The Six Best Pictures of the Month to "Hell's Angels," in the August issue, we have done a grave injustice to Mr. Howard Hughes and his four-million dollar picture.

If PHOTOPLAY made a mistake, and second thought convinced us that we were wrong, we would apologize. It would not be the first time in fifteen years, nor the fifteenth time.

We hold to our original opinion. We did not give this ambitious and costly—in Mr. Hughes' dollars and four other men's lives—spectacle a place among The Six Best of the Month. We put it below "With Byrd at the South Pole" and below "Romance," "The Big House," "Holiday," "The Unholy Three," and "Grumpy."

"HELL'S ANGELS" is the greatest spectacle of warfare ever filmed. We doubt that it can ever be surpassed in that direction. If you want to be thrilled out of a night's sleep by seeing men kill and be killed; if you want to be thrilled by the stark brutality of war, unrelieved except by one great act of self-sacrifice, by all means go and see it.

BUT—

This picture is guilty of the highest of all motion picture crimes—bad taste. The character played by Miss Jean Harlow is one of which the motion picture cannot be proud. It is see in its most disgusting phase, naked, vulgar, unnecessary.

Our review on "Hell's Angels" stands as printed.

I HAVE always admired Elsie Janis. But never have I felt for her such deep and sincere admiration as that which she earned by the manner in which she took the heart-breaking blow of the death of her mother.

Elsie and "Ma" Janis, as she was familiarly known to the theatrical world and her friends in Hollywood, had been the closest of companions in life and work ever since Elsie could remember.

Her mother's death left her alone.

There were those who said that "Ma" had unduly controlled Elsie's private as well as public life.

A cruel, short story, "Mother Knows Best," later made into a picture, was supposed to be based on their lives.

It hurt "Ma" and Elsie, but they never complained. They knew it was untrue.

ELSIE buried her "Ma" from the Wee Kirk of the Heather, a tiny cemetery chapel which was a replica of the church attended by Annie Laurie. The service was simple and only close friends were permitted to attend. There was nothing theatrical or Hollywoodish about it.

At the close of the services Elsie returned home in her car alone, the place usually occupied by her mother vacant and marked by a small bouquet of her mother's favorite flowers.

There was no report of details of the funeral in the newspapers. This was Elsie's private affair.

ELSIE was the one person who did not break down and cry. Instead she devoted herself to buoying up the others who loved "Ma" and would miss her.

Last New Year's Eve "Ma" wrote Elsie a letter. She confided it to a friend to be given to her beloved and adored girl after her death. One paragraph read:

"I hope you do not feel I have ever interfered. Life has been fifty-fifty for us. Do not grieve for me."

Next day the gallant daughter was back at work at the Paramount Studio where she is a director.

MARY PICKFORD was a friend indeed. She was with Elsie almost every waking moment during the ordeal.

Her philosophy and sympathy gave her friend the strength and mental consolation she needed in her days of sorrow.

AT this writing Amos 'n' Andy are beginning to recover from the shock of their first experience in the studios. The preparation of their daily stint and its broadcasting had become a familiar and enjoyable task, with a minimum of irritations and complications. But Hollywood—that's different.

It took them a week to come out of the dazed condition caused by their first story conference. The story conference is a sacred studio tradition. It is based on the theory that the more cooks the better the broth.

It was held in one of the big studio offices. Around the table sat associate producers, the director, several writers and song tinkers; also the ubiquitous gag men.

THE ceremonial opened up pleasantly enough. Each individual submitted ideas. They discussed theme, motivation, action, dialogue, sets. Everything was just dandy. Then the inevitable clash of ego began, and the battle was on. The writers started it.

"That idea of yours is terrible," one of them yelled at an associate producer.

"And yours is bossy," was the scholarly comeback.

Another member of the conference, confident that he had a brilliant idea, rose and became oratorical.

"Yeah?" interrupted a song writer. "Chaplin started that gag nearly twenty years ago, and you've used it in every picture you ever had anything to do with. Ain't you seen any of this year's pictures yet? You might get a new one and let that senile old veteran die a natural death."

The argument ended in a fight, but to the credit of all, there was no shooting or stabbing. It was only the first conference.

Amos 'n' Andy had been sitting silently amazed at this clash of intellect and flesh. Finally Amos asked to be heard.

"Boys," he said, "take it easy. If there's going to be any murder over this story we'd just as soon quit now."

THE most abused word in the tarnished lexicon of the movies is "star."

Every little tall girl who is caught necking in a parked auto, making a mere wish a fact, gives her occupation as "motion picture actress." Then ignorant or merely careless newspapers put a curse on the whole matter by heading the story, "Movie Star Held by Police as Blizzard Grips City."

Everybody should know, for his own convenience, the correct use of the word. If for no more vital reason, what a "star" is.

THE easiest way to identify a genuine picture star is to notice that his or her name appears ABOVE the title of the story at the beginning of a film.

You see, in a title, "Greta Garbo in 'Romance.' " That means that Garbo is a real star. If you see "Joan Crawford in 'Our Blushing Brides,' with Anita Page," that means that Joan is a star, but Anita is a featured player.

There are very few stars, technically speaking. There are some dozens of featured players. There are several hundred other actresses and actors engaged in making pictures who get no feature billing at all—the great rank and file who make up the casts.

Clara Bow is a star. Dottie Chiffon may call herself one. If she does, ask her where she ever tended bar!

A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. He had been up against stage actors instead of the old-style movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-boy brought him a wire. It was from the big boss of the company. And the wire said that "Abraham Lincoln" was a great picture—that all was well!

THAT was David Wark Griffith, the old master. And the Texas episode was just another act in the long drama of his life as a movie director.

Through the picture jungles has run the cry, for years, "Griffith is through!" A has-been, they've called him. A fossil, a dodo. The younger "geniuses," still in the romper stage, have even laughed at the grand old man.

Now, in his lonesome latter years, he's turned on the pack! He has made his masterpiece, in "Abraham Lincoln." For the truthful tenderness of its love scenes, the matchless dignity, smartness and power of its creation, he's never even come near the new picture in his long and honorable career with the megaphone.

A STRANGE combination, Griffith. Showman, camera trickster, master technician of cinematic emotion and effect, and a dash of authentic genius, here and there.

Who doesn't love a laugh at the wise-crackers who chase after new gods, mostly clay and all wet? Well, old Man Griffith, the has-been, can have a good time now!

...ne snappiest girls ...e ever seen.

It has its comedy in Willie Howard and William Kent. It has its leads in Ginger Rogers and Allen Kearns. It has its dancers in Eunice Healy and Olive Brady, and Antonio and Renee Demarco, and it has a quartet that last night threw the audience into a mild spasm.

...urchill (Allen Kearns) is driven thither from Broadway in a taxi by Willie Howard. Danny's father wants him to settle down for a while. Instead he sets up a dude ranch, invites a flock of girls, and falls in love with the postmistress—Ginger Rogers, of all persons. It gets more complicated than that, but that's the general idea.

They could lay the plot in the Gobi Desert and still the show would be a smash hit.

...igencies of their careers. Mr. Rennie has just completed "The Girl of the Golden West," opposite Ann Harding, and a prominent role in "Adios," the new Richard Barthelmess picture. He'll be here a month.

• • •

First prize in the Warner Brothers "Outward Bound" slogan contest goes to J. J. McNamara, of the U. S. Veterans Hospital, Castle Point. "J. J." gets $250 for his contribution—

When business ... "The Office Wife" ... be followed by "Th... Party" at the Wi... Theatre. Winnie ... the star. "Fatty" Arb... a silent by this name ... days. They say this one ... funnier.

• • •

The Capitol Theatre has ... trick up its sleeve with which ... surprise the customers du... the run of "Billy the K..." which opens Friday. It is ... new screen invention ca... "Realife," and its secret ... closely guarded. They say ... has something to do with ... much-sought third dimensi... depth—in motion picture ... tography.

• • •

Football enthusiasts will be able to see the whole 1929 All-American team when "Maybe It's Love" opens at the Strand tomorrow midnight. Laughs are promised, for Joe E. Brown heads the players.

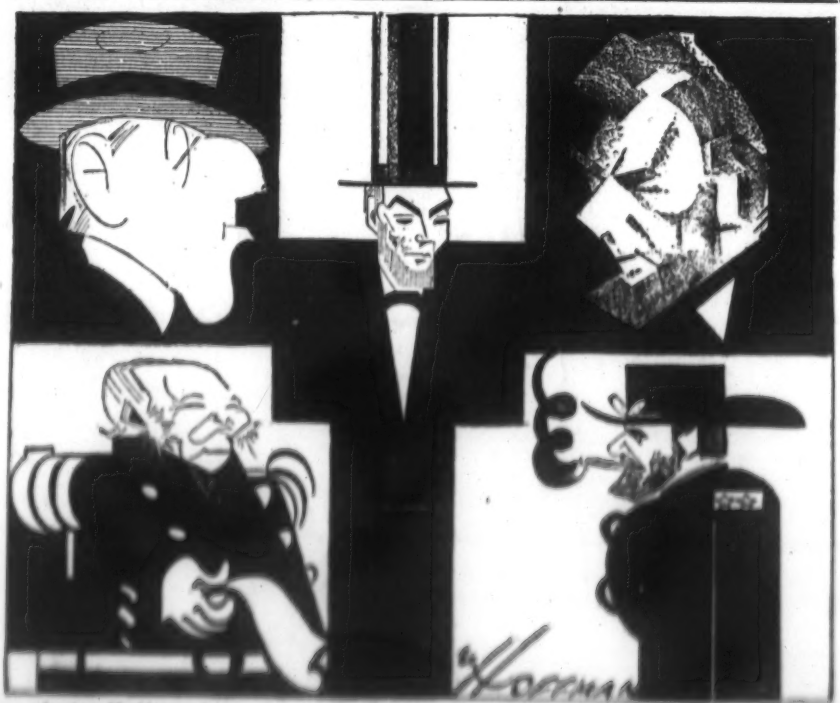
• • •

Dick Arlen is—of all things—a sheepherder in "The Santa Fe Trail," which opens at the Paramount this week. There's no "typing" Richard. He's appeared as an aviator, a diver, collegian, sailor, soldier, salesman, detective, wire-walker, hobo, playwright, boxer, convict, cowboy, racer, millionaire and bandit.

• • •

That other Richard—Barthelmess—has had thirty leading women in the thirty-five photoplays in which he has starred during the last ten years. Some times he has had two at once. And then again, in "The Dawn Patrol", he didn't have any.

Lincoln and Some Friends



Irving Hoffman dropped in at the Central Theatre and viewed United Artists' presentation of D. W. Griffith's director-ial masterpiece, "Abraham Lincoln," with Walter Huston in the title role. At the top are Mr. Hoffman's impressions of D. W. Griffith himself and Walter Huston as Lincoln, and at the bottom Generals Scott and Grant impersonated by James Bradbury, Jr., and Fred Warren stand faithfully by.

Gay, Gorgeous!
GLORIA SWANSON
in
"What A Widow"
United Artists Picture
RIALTO
"HOUSE OF HITS"
First Tenth

you young folks going to do with
are mentally old, spiritually dead
logically comparatively young?

ow the kind. They expect you to sit
home even though there is nothing there
your interest.

y do not want the radio turned on or
daughters to have beaus.

hey make everyone in the house go to bed
o'clock to save two cents worth of electricity.

daughter goes to a Sunday night church
ing she is accused of going somewhere else.
he goes to the library for a book she is
ed.

Father is boss. But, oh, man, what a boss!

Now be fair to him as you want him to be
you. Use your head. Your father may have
lenty of other troubles. Not brave enough to
ace the situation squarely he takes his feelings
ut on the children.

He may be discouraged over business. Other men are getting ahead while he is stand... still. He reads about "Success" and believes he is a failure. He may be middle aged when men see the dreams of youth unrealized.

He may be sick and not know it. He may be tired. Just plain tired.

Many times, my young friends, you have asked me what you can do with such a father. My answer is, "You can do nothing with him but you may do many things FOR him."

More than one old grouch wants love and understanding. How many times have you attempted to yank him out of grouchiness by asking him to go on a trip or to the show? How many times have you sought his advice or opinion before he had a chance to give it without the asking? How many times have you given the "old man" anything? Try doing it.

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Distributed by King Features Syndicate, ...

in Fall Sartorial Garden

ew York American

The simple suit will help a good deal toward the important task of making you feel sartorially at ease. It is easier to wear a simple suit or frock at a more formal occasion than to fare forth for an early morning stroll elaborately attired.

Both of the sketches on this page are of suits that are simple but eminently wearable.

At the right is a suit of heavy brown and beige jersey almost without design. The jacket is laced in the front and at the cuffs with brown leather lacings. The blouse of beige jersey has a nice soft bow. It is a Lyolene creation that should score at any game.

The suit by Bruyere (left) is a good wearable model. It is of heavy black bure in diagonal lines. The knee-length coat has a collar of the material worked in stuffed rolls that more than compensates for the absence of any fur.

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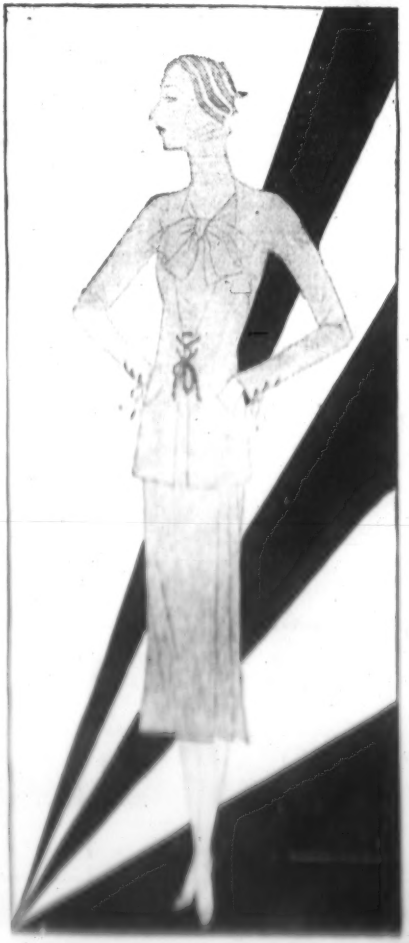
So Wearable

FROM LYOLENE



Charm Secrets

By JOSEPHINE HUDDLESTON

DEAR MRS. FRED H. H.—The correct shade of rouge for the cheeks and lips may be determined by looking carefully over the new color charts in the better drug and department stores.

As a matter of fact, the lighter tones should be used by very few of the fair sex, as most natural colorings run more to an almost purplish red shade. The use of the proper shade of rouge is vitally important to the correct make-up and should be selected and used with care. Of course, many of the better equipped beauty shops blend powder and rouge to harmonize with the natural color.

DEAR JUNIOR H.—To remove nicotine stains from the fingers, wash the hands with soap and warm water, then rub a piece of pumice stone over the stained parts.

If this does not prove effective, make a thin paste by adding a few drops of lemon juice to a little powdered pumice and rub this over the finger tips after washing the hands. If this is done each day the stains may be very easily erased.

DEAR MISS EVELYN.—To correct the extremely dry condition of your hair, I suggest that you brush and comb your hair for five minutes each night. Follow this with a vigorous scalp massage for another five minutes. This will stimulate circulation and bring about a more sufficient flow of natural oils from the oil ducts. If you will apply hot olive oil or castor oil to your scalp one hour before the weekly shampoo it will hasten the corrective regime. Be sure to rinse the hair thoroughly, removing all trace of oil and soap.

Borah Defends Prohibition As Safeguard Against Saloon And Opposes Move for Repeal

Says Legalizing of Liquor Would Mean Return of Grog Shop With Evil Effects Far Worse Than at Present Regardless of Control Plan

The New York Herald Tribune in conjunction with "The Christian Herald," publishes herewith the eighth of a series of ten articles giving the views of ten leading advocates of prohibition on the success of dry enforcement. The ninth article will appear next Saturday.

By Senator William E. Borah

In an interview with Richard Lee Strout

Forty years ago an item appeared in "The Kansas City Star" that summed up a whole era of the saloon's dealing with politics. No doubt it was written casually by some political reporter for the city desk, but today it brings back vividly a picture of the time. The paragraph speaks for itself:

"The headquarters of the local Republicans is at Charley Schattner's saloon, Twelfth near Main. The McGee's addition contingent, however, meet at 'Joe and Charley's' saloon, Fifteenth and Grand. The city Democracy met for a long time at John Eichenauer's saloon, 812 Main Street, but now it usually foregathers at 'Andy Foley's saloon,' Main Street near Fourth."

That statement recalls three generations of whisky-saturated politics when the fate of municipalities was directed from grog shops and when the polling booth and the saloon were side by side, if they were not in the same building. The ugly and corrosive influence of the saloon in American politics can never be forgotten. It was this influence, together with the arrogant hostility of the liquor trade as a whole to all efforts at moderate reform, which finally brought complete prohibition.

Praises Work of Pioneers

For many years we have been inclined to speak condescendingly of the early temperance reformers and to scoff at the methods which they employed. But one thing they did accomplish—they ended the saloon. I do not think any one today will openly admit that he wants the saloon back. That cancer on the body politic has gone for good. Its disappearance is the work of those "fanatics" and "cranks" who have for so long been derided. Can any one suppose that their appeal for a needed reform would have closed a single saloon if they had relied only on moral suasion or passive appeal to moral law alone?

The men and women who were pioneers in the temperance movement fought on because they believed then, as they believe now, that the evil which they were fighting was a threat to the American home and to the American people. At first they attempted to work with the co-operation of the liquor interests, proposing such half measures as early closing, Sunday holidays, restriction of sale to minors, and the like. But these mild reforms were violently opposed by the liquor element. The laws which embodied them were flagrantly violated, and the reformers concluded that no remedy save absolute prohibition could meet the situation; and absolute prohibition came.

A New Youth Never Knew Grog Shop

In the decade that has elapsed since then there has been a natural obscuration of the memories of the evils of the liquor trade. This has been particularly true in those states which voted themselves dry before the present law took effect. And even in those states which sold liquor up to the last minute before national prohibition, a generation has come to voting age which has had no personal knowledge of the grog shop, and all that institution meant. This generation can hardly visualize such an era as existed, for example, in Chicago in June, 1914, when the reporter for "The Chicago Tribune" wrote:

"A three-months' survey showed that 16,000 women and girls frequented every twenty-four hours the 5000 rooms of the saloons on Madison and Morris (Park Street) and Twelfth (Roosevelt Road) Avenue."

The survey declared that the streets mentioned carried less than one-tenth of the city's almost 7,000 saloons.

That was a period when liquor and vice connected in one traffic. It was an unholy union which we now in sober perspective so ignored as opponents of the Eighteenth Amendment. (And among those misrepresentations a curious thing is striking unanimity in defending the acts of the present lawmakers, but a wide division, perhaps necessary of thought and conviction, in regards when it comes to proposing an alternative system. Certainly we cannot go the path to elevate the cause of the Eighteenth Amendment and the success of the law on the ground that unless you are prepared to offer some practical substitute, then you have no right to criticize the present. Of course, if modification or repeal can come from prohibition would prevent the return of the saloon and so it could not be changed even if it should.)

The Liquor Sale at Risk

One proposed substitute for prohibition is to permit every state to do what one thinks is certain, that is, that the state should have liquor if it is a mistake, whether the liquor is sold under private control or public control. These proposals seem to me to be based on the idea that we can go back to the old days, that we can go back to the saloon. But it cannot be done. We can not go back to the saloon. We are going to the block that sold it.

Auction Sales

BROADWAY ART GALLERIES
1692 Broadway (at 53d St.)
AUCTION SALE
Today, at 2 P.M.
FINE
Home Furnishings
BRONZES, ETC.
Property of
Baroness De
Also Property of Prince Rupo Dino, Count Ludovico Pepoli, Etc.
Selection of
Foreign Rugs
By Direct Order of the Court
Exhibition Today and Tomorrow
E. HOWARD HUDSON

safety is involved we are all drys. But in this crowded and complicated age the safety of the multitude has more and more come to depend upon the actions and sobriety of the few, or even upon the individual!

What can be offered, then, by those who would replace prohibition by something else? Some modificationists think they can eliminate objectionable features from the sale of intoxicants simply by putting the traffic in the hands of the government instead of the hands of individuals. Now I am not wedded to the Eighteenth Amendment. If there is any better way on earth to control the liquor traffic I am for it. But I could never be persuaded to aid in putting the Federal government in the liquor business. I do not want the American Flag—which flies over the public school—planted above the grog shop.

Holds Governmental Control Fails

Government control has not solved the liquor problem in Canada; neither did it solve the problem in the Southern states which experimented with it at the beginning of the century and which were one and all glad to escape from the corruption which it engendered by turning to absolute prohibition. Yet government control is still being advocated by certain modificationists in the United States. We have been hesitating a long time here in Washington over government control of Muscle Shoals. But how simple and incidental that would be to government manufacture, sale and distribution of liquor to 120,000,000 people! We have turned from government operation of railroads and ship lines, and shuddered at the thought of government operation of coal mines or power—and yet Muscle Shoals, the railroads, the ships and the coal would not so search out the weak spots of our institutions as would government control, manufacture and sale of alcohol. I question whether the processes of democracy, as we know them, could survive the corruptive decay which the ordeal of regulating such a traffic would impose.

Again it has been suggested that the entire matter should be turned back to the individual states to do with as they choose. Now I chance to live in a state that was dry before the passage of the national act. There was no way by which the people of Idaho, who had voted themselves dry, could protect their frontiers from the states which had not put a ban on the liquor traffic. The Supreme Court ruled that while liquor could not be shipped into a dry state yet it could be shipped across a dry state. We found very soon in Idaho that in shipping liquor through our state it always stopped en route! Under state control the problem of enforcement as between the wet and the dry states would not be reduced—they would be multiplied. The inconvenience of the present Federal protection of the nation's borders have frequently been pointed out; but how much more difficult a situation where the forty-eight states undertake to control four times forty-eight boundary lines!

After 100 years of struggle this liquor traffic has finally been outlawed by writing the prohibition clause into the Constitution of the United States. When this amendment was passed the matter became not only a temperance issue, but a matter of profound importance to the development of self government. Whether prohibition is retained or defeated, whether the dry law rises or falls, the Constitution should be supported. Disrespect for law is a contagion that spreads from the object of its first attack to all laws. One part of the Constitution cannot be disregarded without reducing by that degree the respect for the whole Constitution. To bring the Constitution into contempt is a result which the nation will not endure. It makes little difference how much violation of law there may be at this time—I am confident that the American people, in the end, will uphold and maintain the Constitution as it is written.

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Official Denies Legion Will Act On Prohibition

Veterans' Constitution Bars Discussion by Convention, Declares Scott W. Lucas

Sessions to Begin Monday

Addresses of President and Others To Be Broadcast

By The Associated Press

BOSTON, Oct. 3.—Current reports that prohibition would be an issue before the annual convention of the American Legion here next week were checked today by Scott W. Lucas, national judge advocate, who declared prohibition to be a "closed book" so far as the business of the Legion was concerned.

In a prepared statement, Mr. Lucas said: "There frequently prevails in every city where a national convention of the American Legion is held an erroneous idea as to the part the American Legion, as a national organization, plays in practical politics.

"Frequently the question is asked as to what the position of the American Legion will be upon certain partisan issues or candidates seeking political office or preferment. The American Legion does not take sides in political issues or regarding candidates because of the clause in the national constitution of the American Legion which sets forth in no uncertain tones our stand upon practical politics as it exists in America."

Legion Constitution Bars Politics

The clause referred to by Mr. Lucas says the Legion "shall be absolutely non-political and shall not be used for the dissemination of partisan principles nor for the promotion of the candidacy of any person seeking public office or preferment."

Mr. Lucas summarized the position of the Legion with the statement, "We encourage every eligible voter to go to the polls and vote. We try to instill in his mind to vote intelligently; to study the issues of the day and then cast a vote accordingly."

Veterans of the Civil War have been invited by Governor Frank G. Allen to a place in the State House stands during thte American Legion parade on October 7.

It will be a day of memories for them. Five times has their own "legion," thte Grand Army of the Republic, paraded through Boston's streeets. The Grand Army men came first in 1871. Again in 1890, in 1904, in 1917, when the call to arms was drawing a new generation of soldiers into another war, and in 1924, when a mere handful of men paraded here.

Nation to Hear Speakers Via Radio

Four radio broadcasts wil carry features of American Legion week to listeners throughout the country. The first will carry President Hoover's message as read before the national convention Monday morning. On Monday night General John J. Pershing will be heard at the dinner to Commander O. L. Bodenhamer.

On Tuesday morning the address of Charles Francis Adams, Secretary of the Navy, will go one the air as he speaks before the national and state commanders.

The fourth broadcast will be during the tribute to the frigate Constitution, "Old Ironsides," when a two-way conversation between officials on the deck of the famous old warship and others on the navy dirigible Los Angeles will be heard. All broadcasts will be put on a coast-to-coast network by the National Broadcasting Company.

French Line Starts Work On Lafayette's Sister Ship

PARIS, Oct. 3 (UP).—The French Line announced the start of construction of a new trans-Atlantic liner, sister ship of the new Lafayette, to be named Champlain for the founder of Quebec. The liner, being built at Saint Nazaire, will be ready for service late in 1931.

Prohibition Digs Its Own Grave, Britten Warns

Mitchell Told Intolerant Prosecution Under Law Is Bringing Its Destruction

Curb on Doctors Assailed

Industrial Advisory Council Hears Doran Ask Aid

From the Herald Tribune Bureau

WASHINGTON, Oct. 3.—Declaring prohibition "is bringing about its own destruction by intolerant prosecution and unwarranted Federal regulations," Representative Fred A. Britten, Republican, of Illinois, warned Charles D. Mitchell, the Attorney General, in a letter today against imposing more stringent restrictions on the use of whisky by physicians and surgeons.

The Illinois Representative's letter was inspired by protests he had received from Chicago physicians against new regulations the Prohibition Bureau is understood to be considering with respect to liquor used in doctors' offices. At present doctors are allowed six quarts of whisky annually for office use, all of which may be withdrawn at one time. It is understood the new dry heads are considering limiting withdrawals to a bottle at a time, by specific request.

Spirit of Confidence Sought

"From the letters received it would indicate that your office intends in the future to regulate these withdrawals at the rate of one quart at a time, each quart being based on a specific application," Mr. Britten wrote to the Attorney General.

"The saloon brought about its own destruction by its vicious associations and unpardonable attainments. Prohibition is bringing about its own destruction by intollerant prosecution and unwarranted Federal regulations.

"The Federal government should not look upon the medical profession of the country as a lot of bootleggers and rum-runners, but on the contrary, could accomplish much good by promoting a spirit of confidence and co-operation among physicians and surgeons throughout the land.

"A number of valuable members of Congress have been defeated in recent elections, merely because they sought to assist the government in the wrong wa yto enforce an unpopular law.

"I hope that the Prohibition Bureau of the Department of Justice will look upon the physicians of the United States as being worthy of their confidence and co-operation."

The Parkside
Eighteen Gramercy Park
SOUTH
NEW YORK
RATES
$15 to $22.50
Weekly
FULL HOTEL SERVICE
Gramercy 6000

to
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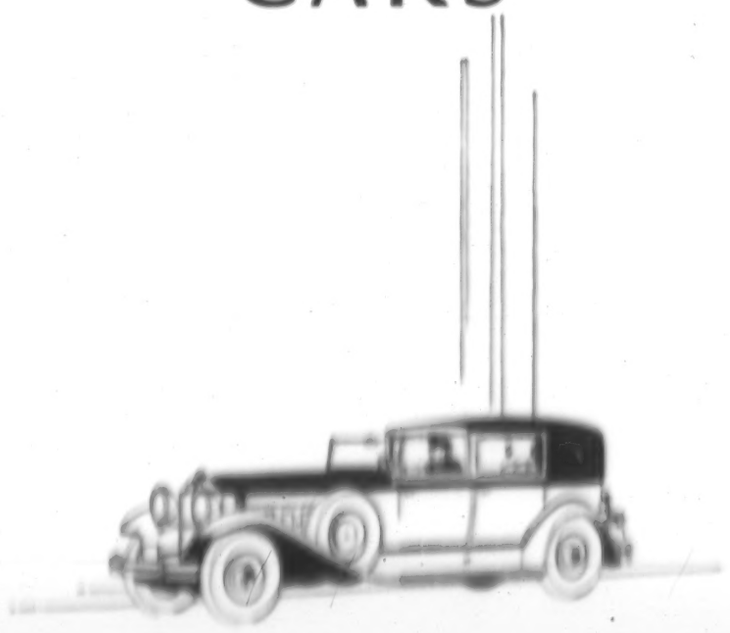

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Apartments for Rent

(Continued from preceding page)

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RIVERSIDE DRIVE, 676.
DEERFIELD (corner of 145th St.)
Short block to subway.
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4, 6 AND 7 ROOMS.
General Electric Refrigeration.
ATTRACTIVE TERMS AND RENTALS.
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4-5 rooms, sunny outside apartments; 6 rooms, 10th floor; corner; modern fireproof building; best value on avenue. Supt. or Remco, 230 West 59th.

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To sublet unfurnished at 130 WEST 57TH, delightful duplex studio apartment of 10 rooms and 3 baths; rent exceptionally low. Apply Supt. on premises.

CHAMPLAIN ARMS—High class elevator apartments, 165 Bennett av., at 189th st., one block west of Broadway, convenient 191st West Side subway, school, shops, etc. 3 & 4 rooms, some with electric refrigeration; closing out few remaining apartments at reasonable rates. Call at premises or W. B. Smith & Co., Inc., 160 Broadway. Hitchcock 7420.

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1, 2 AND 4 ROOMS
Elevator, tile kitchen, cork floors.
FREE ELECTRIC REFRIGERATION.

RODIN STUDIOS
57TH ST., 200 WEST
Large duplex studio, north lights, 2 and 6 rooms, 1 and 2 baths; housekeeping; refrigeration; rent reasonable. Apply Manager, premises, or phone Circle 8560.

SUBLET
3-room apartment, all rooms large and outside; East 55th st., near Sutton Place; generous concession. Caledonia 0022.

TO SUBLET to October 1, 1931, very attractive apartment, with exceptionally fine view of Hudson River, on ninth floor in building No. 885 West End av., northwest corner of 103d st., consisting of six rooms, entrance hall and foyer, 2 baths, ample closets, electric refrigeration; will allow considerable concession to right party. Apply apartment 9-C. Telephone Academy 0177.

Bronx—Unfurnished

156TH, 797 East—7 rooms, bath, steam, hot water, electricity; improvements. Neach.

FOX ST., 760-768—4-5 rooms, bath, steam, hot water, electricity. Janitor.

HOE AV., 932-940—3, 4, 5 rooms, bath, steam, electricity, hot water. Janitor.

SPUYTEN DUYVIL—3 rooms, bath, sun parlor; modern improvements; garage optional. Parry, 2503 Palisade av. Kingsbridge 3280.

UNION AV., 1213—3-4 rooms, bath, steam, hot water, electricity. Inquire janitor.

WILLET AV., 3069 (216th)—7 rooms, sun parlor, garage, refrigerator. Ollinville 1468.

3-4-5 ROOMS—Remodelled dwelling, separate entrances, porches, fireplaces, grounds; Riverdale buses pass door, easy commuting. Lesley, Kingsbridge 3104.

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COLUMBIA HEIGHTS—Four minutes Well st.; 4 large rooms, housekeeping apartment, electric refrigerator, $125; 3 rooms and bath, $75; 2 rooms, bath, $55. Apply 114 Willow st. Phone Main 2247.

EIGHTH AV., 133, corner Montgomery Pl.—Sublet second apartment; 7 rooms, foyer, pantry, 2 master bathrooms; possession, August; Park block. Apply hall attendant.

FLATBUSH—Choice apartments, opposite Prospect Park South, Flatbush's finest development; 4 and 5 rooms, at $18 per room. Why pay $[illegible]? One minute to Beverly subway station. Electric refrigeration, all Classic features. Two minutes to Holy Innocents Church, 217 East 10th st.

OCEAN AV., 310—Near Church St.

"REDUCED RENTS"

Modern apartments 3 and 4 rooms, electric refrigeration, convenient to desirable families. Below ceiling prices in Tilden, Mansfield and Triangle [illegible]

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Staten Island—Unfurnished

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Apartments for Rent

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LIVE AMONG
WESTCHESTER'S BEAUTIFUL FLOWER GARDENS AT BROADLAWN APARTMENTS.
21 North Broadway, White Plains.

2 Rooms and bath..... $75
3 Rooms and bath..... $100
4 Rooms, bath, dinette..... $135
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Electric refrigeration, cross ventilation, flooded with sunshine.
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Frank L. Fisher Co., 17 East 42d st.
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Office on premises, White Plains 8122.

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EAST ORANGE, 1-3 S. Maple av.—3-4-5-room apartments; improvements; near train, trolley, bus. See supt., or H. W. Crawford, 183 Main st., East Orange. Oregon 5-1174.

Rooms for Rent

Advertisements (with Manhattan addresses) marked with a star (✦) indicate rooms personally visited by a Herald Tribune representative. Ads without star were received too late for room inspection.

Rooms visited and found below a fair standard are not acceptable for advertising in these columns.

Manhattan

✦4TH, 278 West—Large, sunny, newly renovated, running water, fireplace; gentleman. Watkins 1147. Call evenings or Sunday.

✦11TH, 107 West—Attractive single; shower; gentleman; $10. Veale, Chelsea 6959.

14TH, 113 East—Unfurnished attic, 2 rooms, bath; suitable artist; $65. Stuyvesant 9336.

✦18TH, 439 West—Attractive, large front; twin beds; adjoining sitting room and bath; private house; gentleman; $12.

✦20TH, West—Attractive; private family; oposite Seminary; references; $7. Watkins 8046.

✦23RD, 260 WEST (CAVANAGHS)
Large and small rooms, private baths, all improvements, electric, hot water; gentlemen.

✦23D, 426 West—Attractive, large, private bath; also single; modern improvements; $7 up.

✦27TH, 39 East—Newly decorated, outside singles; maid service, elevator, telephone, shower, nice surroundings, $8-$12. Bogardus 8678. Bell.

29TH, 126 East—Best equipped house in vicinity, $8-$10 weekly.

✦30TH, 308 West (The Irvin)—Bed-living room for business woman, kitchenette, bath. Chickering 1360.

✦31ST, 104 East (Apt. 4)—Exceptional single, homelike, sunny, quiet, refinement; $10.

✦31ST, 126 East—Desirable single, double, running water, private bath; $6, $10, $14.

✦34TH, 120 East—Attractively furnished singles, doubles; large kitchenette; reasonable; elevator. Evans.

✦37TH, 149 East—Attractive, single room; references required. Caledonia 7196.

✦38TH, 168 East—Beautiful front room, steam heat; moderate. Kiernan, Caledonia 8834.

✦41TH, 151 East—Single, double suite, service, $9 up; business people; housekeeping.

✦44TH ST. HOTEL (120 WEST 44TH).
TWIN BEDS, BATH, $18.

✦47TH, 106 WEST (RALEIGH HALL).
A RESIDENCE FOR MEN,
where men live well and appreciate comfortable, quiet, exclusive club life.
$10-$17 WEEKLY; $2-$3 DAILY.

✦49TH, 130 WEST
HOTEL CHESTERFIELD
Rooms adjacent to bath, $12 weekly; with private bath, $16 single, $24 double.

✦51ST, 12 West—Comfortably furnished; private baths; references; also professional office.

✦52D, 144 East—Newly furnished living room, bedroom, private bath; suitable 1-2 business men; private family. Ward.

✦53D AND 7TH AV.—Running water, nicely furnished. 24-hour service; single, bath adjacent, $7-$9; private bath, $11-$13; daily, $1.50. Hotel Elk.

✦53D, 63 East—Large room, private bath; also single, adjoining bath; references.

✦53D, 41 East—Large room, private bath, singles, adjoining bath (references); $8-$10.

✦54TH, 312 West—Comfortable outside, running water; bath adjoining; gentleman. 46 to Turner.

✦57TH, 306 West (Hotel Thorndyke, near Broadway)—Large parlor bedroom, bath, newly furnished, $18 weekly and up.

✦57TH, West—Unusual opportunity for college, business woman; attractive sunny newly decorated near bath; $11; exclusive private set. Christian home; convenient subway. Riverside 9317.

✦57TH, 17 West—Gentleman share with gentleman well appointed apartment; $10 and up.

✦[illegible] West—Attractive front room, elevator, refined lady. Circle 1945.

✦[illegible] East—Sunny, neat room; bath, $10. Gallery, Regent 4800.

✦[illegible] AVAILABLE LARGE [illegible] BEAUTIFUL ROOMS

✦[illegible] West—Front, large, sunny, running water, $7 up. Bell, 1[illegible]

✦[illegible] West—Attractive front room, elevator, refined lady. Circle 1945.

✦[illegible] East—Sunny, neat room; bath, $10. Gallery, Regent 4800.

✦[illegible] AVAILABLE LARGE [illegible] BEAUTIFUL ROOMS

✦[illegible] West—Front, large, sunny, running water, $7 up. Bell, 1[illegible]

✦[illegible] West—Unusual opportunity for college, business woman; attractive sunny newly decorated near bath; $11; exclusive private set. Christian home; convenient subway. Riverside 9317.

✦[illegible] West—Gentleman share with gentleman well appointed apartment; $10 and up.

PHOTO

Close-
Long-

By
JAMES R.

BEFORE me is a letter from a man who accuses PHOTOPLAY of failing to give credit where credit is due.

He says that by refusing a place among The Six Best Pictures of the Month to "Hell's Angels," in the August issue, we have done a grave injustice to Mr. Howard Hughes and his four-million dollar picture.

If PHOTOPLAY made a mistake, and second thought convinced us that we were wrong, we would apologize. It would not be the first time in fifteen years, nor the fifteenth time.

We hold to our original opinion. We did not give this ambitious and costly—in Mr. Hughes' dollars and four other men's lives—spectacle a place among The Six Best of the Month. We put it below "With Byrd at the South Pole" and below "Romance," "The Big House," "Holiday," "The Unholy Three," and "Grumpy."

"HELL'S ANGELS" is the greatest spectacle of warfare ever filmed. We doubt that it can ever be surpassed in that direction. If you want to be thrilled out of a night's sleep by seeing men kill and be killed; if you want to be thrilled by the stark brutality of war, unrelieved except by one great act of self-sacrifice, by all means go and see it.

BUT—

This picture is guilty of the highest of all motion picture crimes—bad taste. The character played by Miss Jean Harlow is one of which the motion picture cannot be proud. It is sex in its most disgusting phase; naked, vulgar, unnecessary.

Our review on "Hell's Angels" stands as printed.

I HAVE always admired Elsie Janis. But never have I felt for her such deep and sincere admiration as that which she earned by the manner in which she

Photoplay
October 1928

THE easiest way to identify a genuine picture star is to notice that his or her name appears ABOVE the title of the story at the beginning of a film.

You see, in a title, "Greta Garbo in 'Romance.' " That means that Garbo is a real star. If you see "Joan Crawford in 'Our Blushing Brides,' with Anita Page," that means that Joan is a star, but Anita is a featured player.

There are very few stars, technically speaking. There are some dozens of featured players. There are several hundred other actresses and actors engaged in making pictures who get no feature billing at all—the great rank and file who make up the casts.

Clara Bow is a star. Dottie Chiffon may call herself one. If she does, ask her where she ever tended bar!

A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. He had been up against stage actors instead of the old-style movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-boy brought him a wire. It was from the big boss of the company. And the wire said that "Abraham Lincoln" was a great picture—that all was well!

THAT was David Wark Griffith, the old master. And the Texas episode was just another act in the long drama of his life as a movie director.

Through the picture jungles has run the cry, for years, "Griffith is through!" A has-been, they've called him. A fossil, a dodo. The younger "geniuses," still in the romper stage, have even laughed at the grand old man.

Now, in his lonesome latter years, he's turned on the pack! He has made his masterpiece, in "Abraham Lincoln." For the truthful tenderness of its love scenes, the matchless dignity, smartness and power of its creation, he's never even come near the new picture in his long and honorable career with the megaphone.

A STRANGE combination, Griffith. Showman, camera trickster, master technician of cinematic emotion and effect, and a dash of authentic genius, here and there.

Who doesn't love a laugh at the wise-crackers who chase after new gods, mostly clay and all wet? Well, Old Man Griffith, the has-been, can have a good roar now!

HOW CAN A CHRISTIAN HATE A JEW?

D. W. Griffith, Veteran Motion Picture Producer Pleads for Harmony and the Good Life

Written Exclusively for the Brooklyn Examiner

By DON ARNOLD

It is surprising and then again, perhaps it is only logical that a man who has lived in the midst of the vortex of the American tempo should rebel against it, and condemn its near-sighted materialism. Don Arnold, in this special article for the Examiner, has drawn a portrait of a philosophical soul striving to find the true values in life through a camera lens.
—THE EDITOR

When I met him, it was very early in the morning. The roses on the window-sill were bending in the breeze. The Dean of American Motion Picture Industry, wearing dark-colored glasses, met me on the dot.

I remembered him as the producer of "The Fall of Babylon," "The Mother and the Law," "Hearts of the World," "Tolerance," and "The Birth of A Nation," but then he was not looking out from eyes so flooded with tears or so sadly dreaming. I wondered if this "Abraham Lincoln" had worn on him so, and I found that he had read 172 volumes on the subject and spent five years getting his story. Lincoln and the humanity of Lincoln had been on his mind so long, he had almost assumed the part himself—a part he finally gave to Walter Huston.

He talked about Lincoln's romance with Ann Rutledge, about Lincoln's desire to unify the country, about Lincoln's humorous anecdotes, whereas I wanted to interview David Griffith who was too modest to talk of himself. Or as he put it, far from being the leading producer, he was just one little speck in the horizon of infinity where the last may be first and the first is last.

When I reminded Mr. Griffith that Mr. Pasteur, greatest of all scientists, believed in the infinite because it forced itself upon us and is incomprehensible, he spent his strength upon the subject to such a degree that I imagined him as much the prophet as the producer—"What we need is a new teacher in the world—one who will bring us a universal religion or at least one second of communion and peace of mind:

"That is asking very little," I enjoined.

"Well, how many men in the world have peace one second a month? Before we reach any kind of understanding about life, it is all over. Fancy me, for instance, reading a scenario a day when I should be trying to have some peace."

"This Lincoln of yours is authentic—and Walter Huston is intelligent," I said.

"We searched every manuscript extant. We tried to bring you the humanity of Lincoln and the trials he endured. And Walter Huston does that.

"The thing Lincoln loved most was Ann Rutledge, in fact the only thing he ever loved was taken away from him. He was hated and despised, he was never able to sleep and yet in his heart was always the thought "with malice toward none, with charity to all."

"Is there any thought of propaganda,?" I asked.

"No, you love Lee as well as Grant. North and South are struggling to become one united nation, for in the mind of Lincoln, slavery was not the paramount issue, rather it was the harmonious union of North and South. 'A house divided against itself cannot stand.' 'We cannot be half slave and half free.' Sectionalism breeds suspicion, hatred and intolerance, he thought. It is the personality of Lincoln that smiles upon the war until he dies the martyr to the cause of freedom and a united people."

D. W. GRIFFITH

"These historical studies," I asked, "are they good material for motion pictures?"

"If done truly and sincerely I often think the stories in the Bible are just as fine. There is a naturalness about the story, a delicacy in the character and a humanity in the situation that lends itself to scenarios of the classical type. I have spoken to Mr. Zukor about Joseph and his Brethren. There are so many editions of it. The Jews have a great history. Some day I want to do a picture on the personality of Jesus and show the utter stupidity of prejudice against a people from whom the Christians have annexed their God.

"There is one thing I could never understand—how in the world any Christian can hate a Jew since the deity of Christiandom springs from the very head and heart of Judaism, and all the saints and apostles were avowedly Jewish. I might tell you that the two most honest men I have ever dealt with in my life were Jewish. One was the father of a poor Jewish family on the East Side who gave me free bed and board when I first came to New York, the other was a Jew on my lot who refused to allow me to raise his salary because he said he was worth no more than I was paying him.

"There is Lincoln's religion; the roof of his church was the sky, his dogma was justice, his faith was humanity, his prayer, communion with the infinite."

"Which gets us back to infinity again," I smiled.

"I do not see how anyone can doubt infinity."

"I knew a few," I said.

"Test them when they are off guard. I know what you mean—people who think only of piling up wealth. Well, I lost $850,000 because a certain corporation broke up. I paid back every cent. Suppose I have a million, can I eat more than three meals a day? What does man want?"

"I saw him smiling through his dark glasses. There was so much hope there, so much kindness, so much pathos, too.

"It is good you came to take my mind off this matter of the motion picture. The newspapers have been very kind. I will try to do better and better. I'm glad you came because I talked about things not really connected with my picture."

"Everything is connected, Mr. Griffith," I ventured.

"I never thought about that. I'll think about that, too. Come and see the picture. Tell the staff of the BROOKLYN EXAMINER Griffith sends his greetings and good wishes and to see "Lincoln." He was a man for a' that."

He took off the glasses. The sun shone through the old windows of the Hotel Astor and I thought I saw the rose petals in the vase tremble with a bit of dew, like a leaf that the early morning winds brought from the East; I thought I might have been one of the tears on the sheaf of the centuries during the years of man's inhumanity to man. Then, in the haze was Lincoln's face and Griffith standing bidding me goodby.

DIAGNOSING THE DOCTOR'S CASE

By DR. HENRY JOACHIM

One of Brooklyn's leading physicians in defense of the medical profession shows that to whatever extent the modern physician is commercialized it is due to public demand. He further maintains that doctors are still idealists.
—THE EDITOR

THE OTHER SIDE OF THE PICTURE

For the betterment of man and society it has been found necessary to investigate, improve and if possible to reform those agencies through which this betterment is to be achieved. The practice of medicine is a subject which newspapers, magazines, uplift and social organizations have discovered it is to their sacred duty to expose and analyze. Many of these critics assume the layman's attitude, but few view the subject from the physician's angle. It was for this reason that the Editor of the Examiner requested an interview so that the doctor's side could be heard. The charges in general against the physician are that instead of being philanthropic, scientific and charitable, he has become a commercialized, mercenary, business monster, above all, particularly those of the specialist or big professional are exorbitant. Of course the origin remedy advocated or suggested as a panacea for all the ills of the profession is the periodic staging of medicine or state control of the individual physician.

It would be idle to deny the existence of some of these charges in individual cases, but to indict the profession as a whole would be unwarranted and unfair. The conception of the physician is that he has developed the science of "big business," this is in a measure due to the demand of a "business-like" doctor by the layman. It is only an evidence of the trend of the times.

In the past thirty years, the study and practice of medicine has undergone a distinct change. The type of patient has also materially changed. To approach the matter intelligently a familiarity with both these phases is essential. Prior to the year 1900 the requirements for admission to the study of medicine consisted in a high school education or what was considered the equivalent, that is a certain number of regents counts which could usually be acquired by night attendance for about a year in a cramming course at one of the many regents preparatory schools which flourished and prospered at that time.

This latter system attracted men who had embarked on commercial or industrial careers, but with too much success, to the study of medicine by the lure of apparent prosperity and social station attained by some of their medical friends. In a period of three or four years he was ready to emulate his more successful medical associates.

What is the situation at the present time? Many of the medical colleges require a degree in the arts or sciences as a requisite for admission and most of them at least a three year preliminary college education, including certain specified courses in physics, chemistry, biology, etc. The applicant must be a student who has devoted his time to academic studies in addition, psychological tests for fitness for admission to the study of medicine are attempted. The tuition fee for a matriculant in 1900 was about $600 for the course as compared with that of $2,000 at the present time, exclusive of laboratory fees, equipment, books, etc. Prior to 1930 little opportunity was offered to Jewish medical graduates to secure a hospital internship, and many recent graduates immediately embarked upon the practice of medicine. Since then, many Jewish hospitals have been established which now afford an opportunity to Jewish graduates to extend their practical studies of accepting internships from one to three years duration under that guidance of able physicians.

It is rather the exception than the rule for a physician not to avail himself of the opportunity of serving an internship. Some medical colleges do not grant a diploma on graduation, but only after the applicant presents satisfactory evidence of having served an extra or clinical year as an intern. Even this does not complete the course of study. Once a medical student, always a medical student. Attendance at post-graduate or extension courses at home or abroad has become routine with the modern physician. It has been curiously estimated that this medical education entails an expenditure of from $10,000 to $20,000 before the modern physician finds himself qualified to begin the practice of medicine. He has also by this time attained the age of 27 or 28 without any financial return.

The equipment and maintenance of a modern present day office entails additional expenditures. Twenty-five years ago an outlay of about $500 would adequately furnish an office. Since then the advances in medicine both as to diagnosis and treatment demand expensive equipment such as X-Ray machines, electrocardiographs and electrical apparatus. Patients expect this equipment from their doctor and since he possesses it the doctor expects to use it. An automobile of not too mediocre manufacture is also demanded by the patient for his doctor. All this conservatively entails an expenditure of at least $3,000. To acquire all this a physician must be a son of parents of means or of those who are willing to make sacrifice. Failing these he must succeed in securing credit which of course immediately plunges him into debt. How much better qualified is one young doctor of to-day than his predecessor of a generation ago? But this is attained through a much greater sacrifice of time and money.

(To be continued next week.)

EDITORIAL

THE law of compensation is a great institution. Without its beneficent workings, it would be hard to say a pleasant word about the summer of 1930. But now that we are approaching the probability of some zestful weather, it isn't unlikely that several millions of people who enthusiastically stayed away from the movies during the hot weather will be back with us again, perhaps a bit more enthusiastic for their long vacation.

Every indication points to a wholesome revival of business. General trade conditions are improving. The public is not pinching so hard as a couple of months ago. Industrial payrolls are beginning to work their way back toward normalcy. Conditions in the agricultural sections are much better than most of the prophets anticipated.

On the other side of the account, we can't lose sight of the fact that the public is becoming more critical. Also, the radio art is showing a steady advance, delivering a quality of free entertainment that constitutes real competition.

The coming months give little promise for the theatre operator who takes things as they come. It is going to be necessary to work for profit, or there may not be any.

Never before has the average Exhibitor needed the leverage of good advertising as he is going to need it during the next year. The old exploitation tricks and methods are worn threadbare. But good advertising is always new.

There are going to be some good pictures to sell. Those who put sufficient energy and headwork into the job will probably be able to make the next three months compensate fully for the adversities of the long dry spell. And we shall be able to record, four months hence, that 1930 wasn't so bad, after all.

* * *

IF I WERE an Exhibitor, I would play D. W. Griffith's "Abraham Lincoln" assuming, of course, that I could get it. I went into the Central Theatre, on Broadway, one day recently, expecting to have a look at two or three reels, with the idea of letting Frank Friem, who writes most of our reviews, do the heavy work of seeing the whole picture. But I stayed to the finish.

It's hard to say a good word for any picture, within the trade, because there has been so much conscienceless routing of indifferent product. But this is a frank statement of what I think about "Abraham Lincoln".

It ought to be shown in every community in America where a motion picture theatre is or can be improvised. It ought to be seen by every school-child and student in America for its historical value. It ought to be seen by the grown-ups for the same reason. And it ought to be seen by the entire population because it is great entertainment. Probably there is no one quite equal to D. W. Griffith in making genuine entertainment without impairing historical and educational values. We all know that where there is a deliberate effort to educate entertainment values usually go out the window. Griffith has given us, in a series of episodes, the life of Lincoln and the life of America when it was in the gravest danger. The result is a masterpiece. If there is anyone who disapproves it, I would be inclined to question his standing as a good citizen.

* * *

THERE'S another winner in sight at this writing—"Africa Speaks." Far and away ahead of all previous pictures of its type—it is a veracious thriller that will make people talk and talk. I must admit that I have made my share of mistakes in box-office predictions, but I would play this one across the board. Watch it pile them in.

* * *

THERE'S a bit too much disposition in this business to forget that no one can put on a good show without the help of someone else. Any picture necessitates co-ordination of the effort of a good many people. But the can of film isn't the show, by a long way. We must have good projection, too, and good sound, and a clean theatre, with good lighting, and many other things you know too well to need mentioning here. They are all factors in the aggregate of good entertainment and we aren't getting anywhere by habitually passing the buck when the results are sour.

All of which is apropos of an article, beginning in this issue, in which that good friend of the Projectionists—and of theatre operators who pay the Projectionists' wages—F. A. McGuire, discusses the importance of Co-ordination in this industry. I am not going to infringe on what he has to say by even hinting at it; but if you are somehow concerned with better results and greater profits in this theatre field it will pay you to read the article. Its author has given freely and unselfishly of his own time and effort to create a better understanding of some of the theatre's most serious problems. He has accomplished a great deal. But he now has a far larger objective—one that has absolutely direct bearing on the cash intake at every box-office.

Allan Nowe
Motion Picture Review
Motion Picture Theatre Management
Sept 1930

HIRAM S. BROWN

President of Radio-Keith-Orpheum, who is one of several recent recruits from public utilities to motion pictures. His present post is the first he has ever had in any field of entertainment. Confronting him now is a real chance to add to his convincing record as a manager and organizer

THE PASSING SHOW OF BROADWAY FILMS

The MAGIC LANTERN

The Passing of Lon Chaney
Observations of the Past Week

By Quinn Martin

IN two respects Lon Chaney excelled. He was a master technician in the craft of theatrical makeup and, although he came into prominence along with a dozen or more of the old-time, high-pressure stars of Hollywood, he remained a modest man. He became famous principally because of his ability to undergo novel, and in many instances shocking, physical transformations for display before the picture camera. In this field he was unequaled. Round the world spun the joke that you'd better not step on that bug; it might be Lon Chaney. Predominant always with him was the makeup set. His stories were so managed as to render his own participation in them a natural axis on which his plots revolved. He was less concerned with the literary effect of his characterizations than with the purely visual. He was eminently successful in what he set out to accomplish. According, then, to the tenets of artistry as various persons of authority have proclaimed them, Lon Chaney was an artist.

The parts which he played most successfully were those designed to set him aside as a figure of grotesquery, if not of abject misery, and so it was that he attracted the sympathy and the pity of his audiences. In his personal life he shrank from the accustomed bally-hoo of Hollywood. Here again, no doubt, he endeared himself to his public. He has gone, and his absence will be felt wherever a picture screen is hung. There may be another to occupy his place, but somehow one suspects that he, like poor Valentino, has taken with him a unique individuality the counterpart of which will not appear again.

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MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discussed critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

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That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals.

Mr. Belasco And Miss Garbo

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"Thank you for your courtesy of last evening. I enjoyed seeing Romance at the Capitol Theatre. The cast does beautifully and the whole production is very splendid. I had never seen Miss Garbo, and although she received excellent notices, I think she didn't even nearly so much praise as she deserved.

"Her beautiful and moving performances of Camille (Marguerite) are what depth of feeling? What refinement emotion and what a magnetic personality! Her long close shots, she seems like angel voice. I imagine she must think that she did it accidentally or think or that her voice is too deep, or that he [illegible] true, that every great artist I can remember was so poor.

"The quality of the acting and mode of expression suggested to me Bernhardt and Adelaide Neilson in their day, and she has a pathetic, emotional appeal that brings the tears as only these artists could.

"I have been associated as stage manager, author and producer with so many great actresses that when I see one of this quality I immediately I am certainly surprised. I could only wish that she had made certain moments as she could have more opportunities to enjoy her personality more.

"I think that the public who I know will, in its turn, will realize that she is a girl whose like has not been seen since Mme. Bernhardt. [illegible]

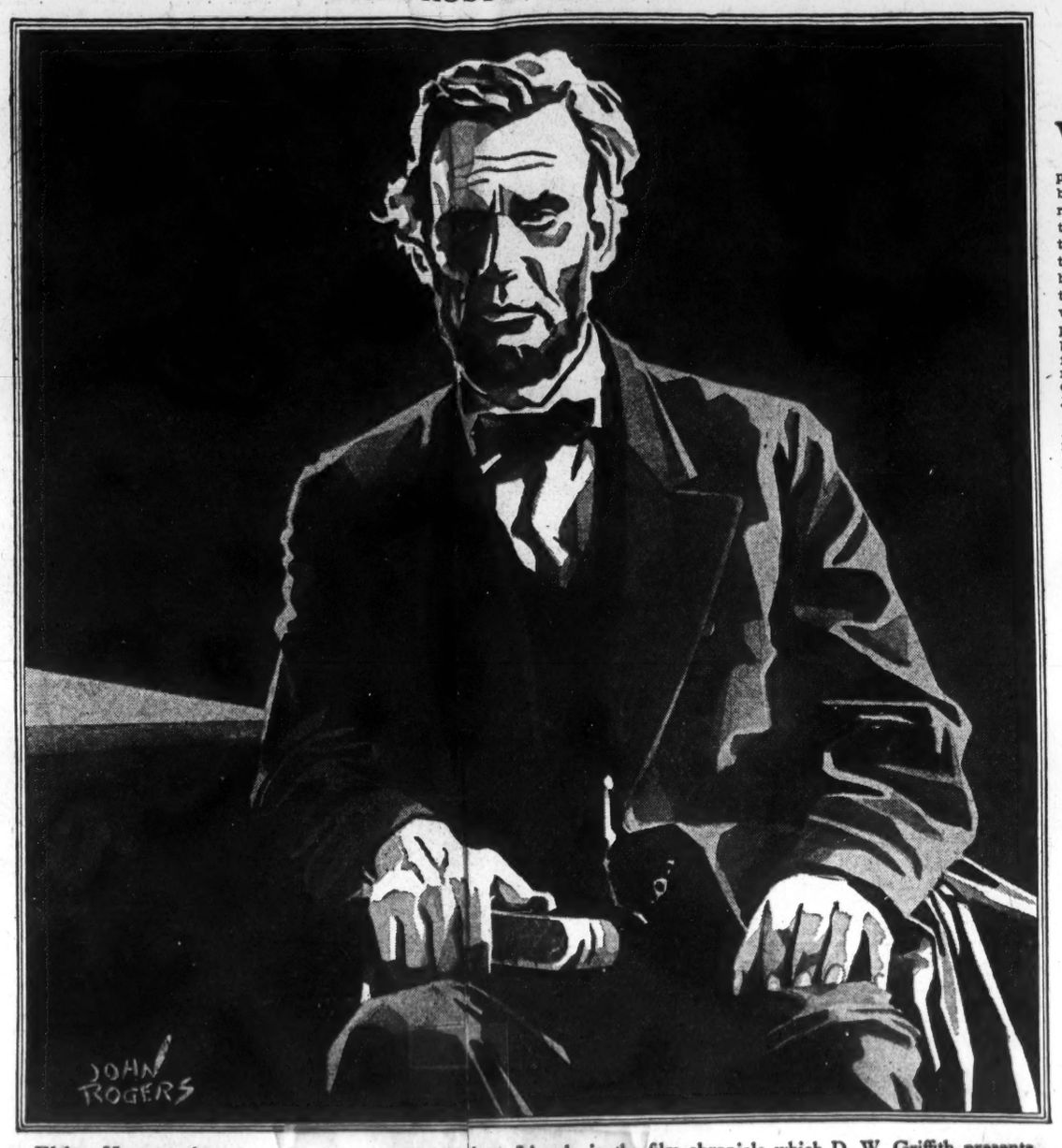
"So you see I could not resist the pleasure without [illegible] the perfection of her art.

"My opinion, you must pardon, not mere lovers of [illegible] and personality, but friends of the program of a [illegible] to the great stream of [illegible] entertainment. I [illegible] with the thanks I have [illegible] and [illegible] regards."

Mr. Arliss In Liverpool

AS this note is penned Arliss is on the Mersey at Wallasey's Theater. A cable message informed us this is being [illegible] the national and international Mr. Arliss has done in the film and without further singing the idea I recommend that you see it.

THE HUSTON LINCOLN



Walter Huston, who enacts the character of Abraham Lincoln in the film chronicle which D. W. Griffith presents at the Central Theater

American Talkies in Foreign Climes

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One of these is the alacrity and enthusiasm with which the amusement seeking public of the European countries has hailed the talking picture. The other is the amazing spread and universal popularity of the newsreel.

While abroad Mr. Sheehan supervised the launching of a Berlin unit of the movietone newsreel, which will greatly extend the service and make possible a thorough coverage of news events in Central Europe. This unit will supplement the movietone headquarters in London and Paris.

"European reception of American talking pictures," says Mr. Sheehan, "has been surprisingly rapid and confirms the notion that the silent picture is doomed to extinction. Already the European theatregoer is educated beyond the silent film; he prefers the sound picture—even those who do not understand English (yet)—to the old product.

"The European film market falls into two categories—the major language groups and the minor language groups. The former are the Spanish, French, Italian and German. The remainder are those whose native tongue is not used as a sufficiently extensive proposition to justify the preparation of foreign language versions of talking films. In most of the smaller European countries and in these major languages—and the majority have that—it is truly proper to be "English" for language the silent and sound effects of the American talking are top value in the power and force with which.

"It is true, it cannot be contested that foreigners select the pictures and pay a large amount of patronage from them, further that sufficient the language is not. The success of entertainment value is not lessen in showing what is the world [illegible]

"As proof of this, during the [illegible] in the auditorium of the Shubert Theater, Berlin, which seating a group of Fox sound [illegible] [illegible] the sounds the little Jap is making represent speech or not.

"Talking pictures are, in this sense, a means of bringing the people of various nations and different languages into closer harmony. A silent newsreel was simply an enlarged photograph, whereas the movietone newsreel is an actual and living glimpse of some distant corner of the world."

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"Among American film dramas, however, we find different nations manifesting certain preferences. The French, for example, relish pictures in which the theme is highly romantic. Stories with the sophisticated touch appeal to their temperament.

"In Germany, by contrast, the picture fans prefer strong drama. Stories of violent action, in which the climax depends upon the clash of sturdy emotions, are enthusiastically received. The forthcoming Fox picture version of Jack London's The Sea Wolf is the type of drama that the German public demands.

"The British public, in my experience, favors thoughtful and well sustained character studies. This, I think, reflects the British character—with its emphasis on loyalty and high principles. A play such as Common Clay, dominated by the strong character of the girl, is the sort that the English like.

"Plenty of fast action, the spice of adventure, and a romantic love story—these are the factors which appeal to Spanish and Italian hearts. In China, mob scenes are what they want. In Japan, pictures which reveal phases of present day American life are very successful, since they meet the insatiable Japanese appetite for knowledge of Occidental customs."

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"The movietone newsreel is the ideal international reporter," he says. "It reports accurately, vividly and without distortion. The sound camera is to-day's international ambassador of good understanding."

COLIN CLIVE

Whose performance in Journey's End may be witnessed at the Roxy

About Mr. Whiting

EVERY proper musical comedy has a love story, and Top Speed, the Rodgers and Hart musical comedy now showing at the Broad Theater, is no exception to the rule. This time the young man in the case is John Whiting, who has played corresponding roles in several Broadway musical comedies during the past few seasons, but who has never before been given a chance on the stages.

John Whiting has had many hard years in Hollywood, where he has been in demand for the talking short subjects, but he has never been given a chance to do a feature role. Now he has been given a chance to do a feature role, and he has made the most of it. Mr. Whiting is a young man who has been in the business long enough to know what he is about, and he has been in the business long enough to know what he is about. He has been in the business long enough to know what he is about. He has been in the business long enough to know what he is about. He

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[illegible] performance of Charles Ray[illegible] What depth of feeling! What refinement [illegible] and what a magnetic personality! Her long close ups, the heart like eyes, [illegible] I imagine you think that we are [illegible] monopolizing it when I say that Lon Chaney is one of the true, true great artists I have remembered and [illegible]

The quality of the acting and mode of expression displayed in the brothers and sister Barton is that rare, and one can [illegible] a personal, emotional appeal that brings the tears to my eyes [illegible]

I have been associated as stage manager, author and producer with so many great artists that when I see one of this [illegible] I am certainly surprised. I could only wish that we had more actors [illegible] as we could have more [illegible] to enjoy his entertaining art.

I hope that the public will [illegible] in its [illegible] and realize that one of a kind whom we have not [illegible] We have the stage but have neglected art.

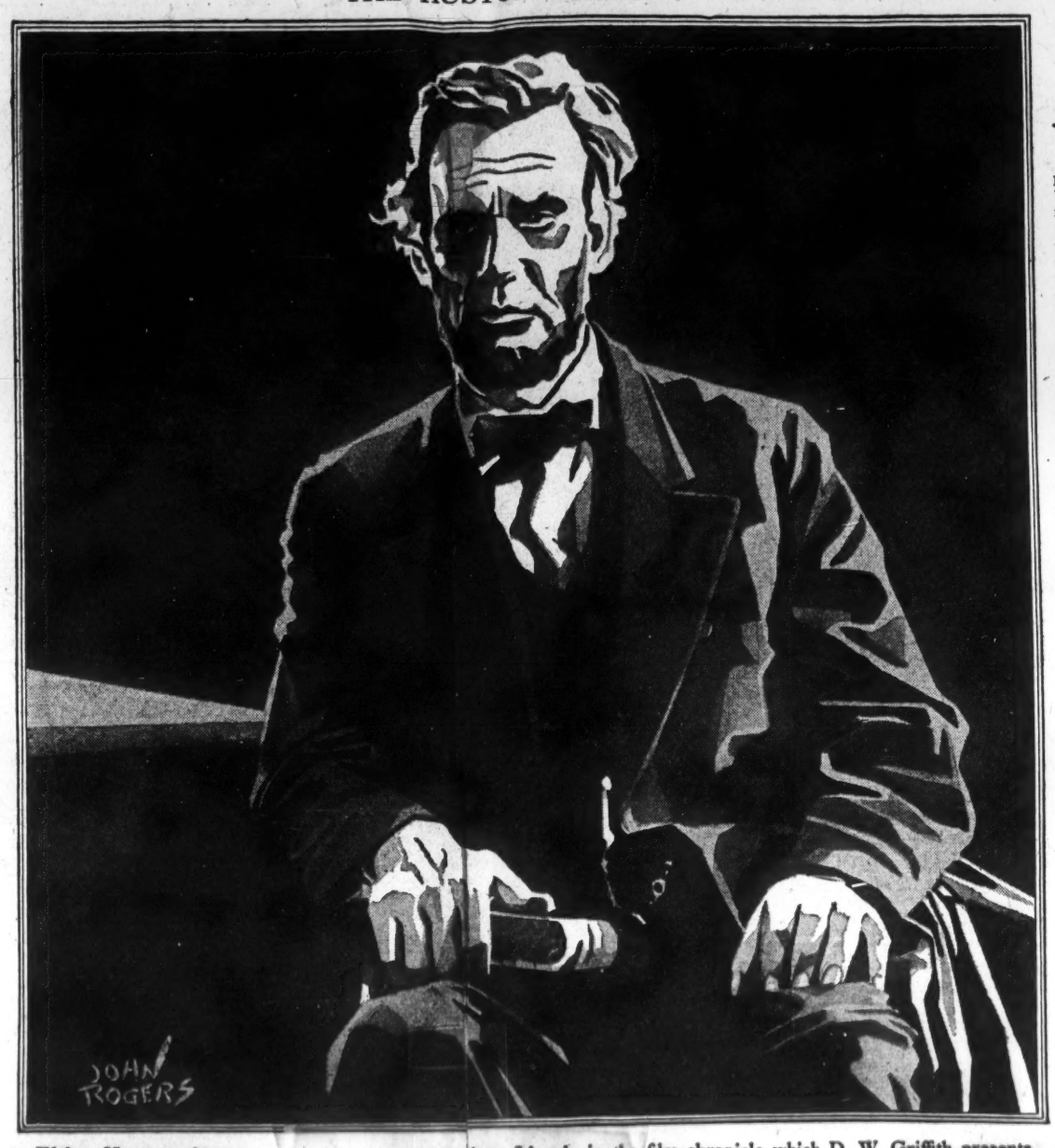
We are the [illegible] and have not [illegible] without realizing the perfection of the art.

[illegible] Miss Garbo's [illegible] of the [illegible] I think [illegible] is an important entertainer. I [illegible] [illegible] in the report of the picture [illegible] I have congratulated [illegible]

Mr. Arliss In Liverpool

AS this issue is closing Arliss is on the Mersey at Wilson's Theatre. A cable message informs us that a long [illegible] of the talented and fascinating Mr. Arliss has been in the offing and various factors delaying the idea. I recommend that you see it.

THE HUSTON LINCOLN



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"It is true, I understand, that managers usually use actors and carry a large stock of expressions from which, further that enthusiasm is the language of art. The reason of entertainment value is not based on knowing what is the words spoken.

"As proof of this there the incidents of the audience at the Shanghai Theater, where I saw, having a group of Arab advertising pictures on their sides, suddenly a Japanese performer, the Japanese, is a Arab [illegible] in the further of a [illegible] and with a [illegible] [illegible] in Japanese [illegible] the program, and [illegible] the audience in the Arab theater [illegible] the sounds the little Jap is making represent speech or not.

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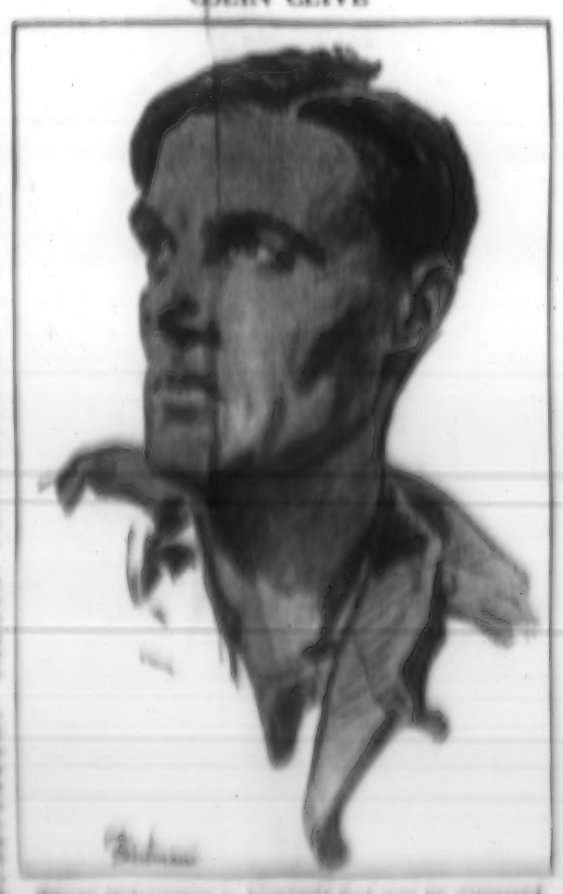


Whose performance in Journey's End may be witnessed at the Roxy

About Mr. Whiting

EVERY proper musical comedy has a love story, and The Road, the First National picture which is now showing at the Strand Theatre, is no exception to the rule. This time the young man in the case is Jack Whiting, who has played corresponding roles in several Broadway musical shows during the past two seasons, but who has never before been seen in talkies on the screen.

Jack Whiting has had many hard knocks in trying to win success. Some time ago, he was cast for the leading role in a musical show which was being produced by Lee Shubert, but after the show had been rehearsed for several weeks it was decided that he was not the right person for the part, and he was dismissed. Shortly after this, Whiting was given a chance to take the place of a well known comedian who was playing the leading role in a musical show which was being produced by Ziegfeld, but after he had been with the show for a few weeks he was again dismissed, this time because he was not funny enough to please the producer.

Whiting then went back to the Shubert office and asked for a chance to prove that he was a good actor. He was given a part in a musical show which was being produced by the Shuberts, but after the show had been in rehearsal

Edited by HARRY HANSEN

ASPECTS OF AMERICAN LIFE SURVEYED IN NEW BOOKS

STORY-TELLERS, SERIOUS AND AMUSING, CONTRIBUTE NEW YARNS

The First Reader

By Harry Salpeter

OUTSIDE of the dozen dollar books to which reference was made in the Friday First Reader column, few books are being brought out this week-end, the Labor Day holiday being the traditional dividing line between summer sluggishness and winter industry. We shall have another story to tell next week-end.

Among the books costing more than a dollar which have just been published are Baron Fritz, the story of a German soldier, now dead, constructed by Karl Federn, from the journals he left; a new life of Genghis Khan, under the title of A Life of Chingis-Khan, by a Russian professor who goes around with the name of B. Ya Vladimertsov; Foster Rhea Dulles's study, The Old China Trade; a book about the continent south of us, South America, the West Coast and the East, by Agnes Rothery; a new novel by George Gibbs, The Fire Within, and another by John North, St. Peter and the Profile.

Other works of the creative imagination and of industrial application which publishers see fit to release this week-end are Seth Parker's Album, a book of stories and observations by Seth Parker; Josephine Donovan's Black Soil, which won a prize offered by its publisher, the Stratford Company; Consider the Consequences, by Doris Webster and Mary A. Hopkins; and two more novels, George E. Goodchild's The Splendid Crime, and Mary Grigge's Bid Her Awake.

* * *

O. DOUGLAS, author of The Day of Small Things, which has just been published by Doubleday, Doran, is a sister of John Buchan, the English novelist and M. P. Speaking of the relatives of writers who will also write, another Pedya has come into print. The three writing Powyses are, as is well-known, Theodore, the dean; John Cowper, and Llewelyn, every one of whom has a little stack of books all his own. The fourth writing Powys is Philippa, whose first novel, The Blackthorn Winter, has just been brought out on this side by Richard R. Smith. A fifth Powys, whose first name I do not recall, is an architect who contributes articles and brochures on that branch of applied knowledge. A sixth Powys owns a ranch in South Africa, and a seventh is an artist. There are, I believe, several others. Llewelyn Powys and his wife Alyse Gregory, have recently arrived in the states from England to visit John Cowper Powys.

* * *

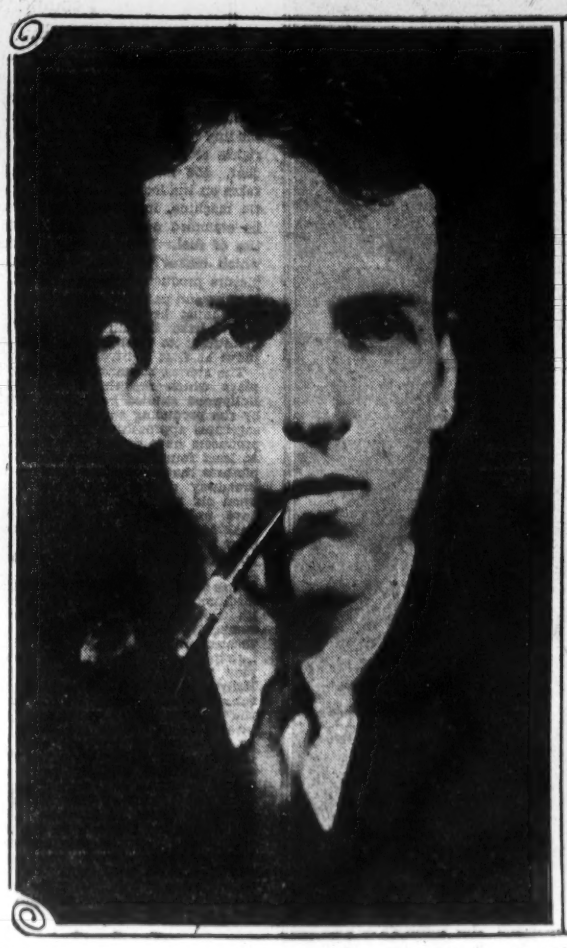
THE hundredth anniversary of the opening of the Oregon Trail will be marked in New York City by Harper & Brothers, who will publish, on Sept. 4, a romance of those early days, now supposed to be romantic, to be called Heroine of the Prairies. The author is Sheba Harcourse of Portland, Ore., who tells the story of the long journey and of the life which met the survivors of the trail once they arrived at Oregon City.

* * *

VACHEL LINDSAY, the well known poet of the Middle West, belongs to the newer school of [illegible] as one description of his in his [illegible] poem, "The Book of Nonsense Songs." And the Queen said: Mr. Lindsay, who is now in Paris on a reading tour which is to include every state in the Union, [illegible] to his publisher that they [illegible] of the Queen, Mary, and Prince [illegible] at the top of every [illegible] book page [illegible] from the pens of the poets of the [illegible] can be pretty work with the pen to boot.

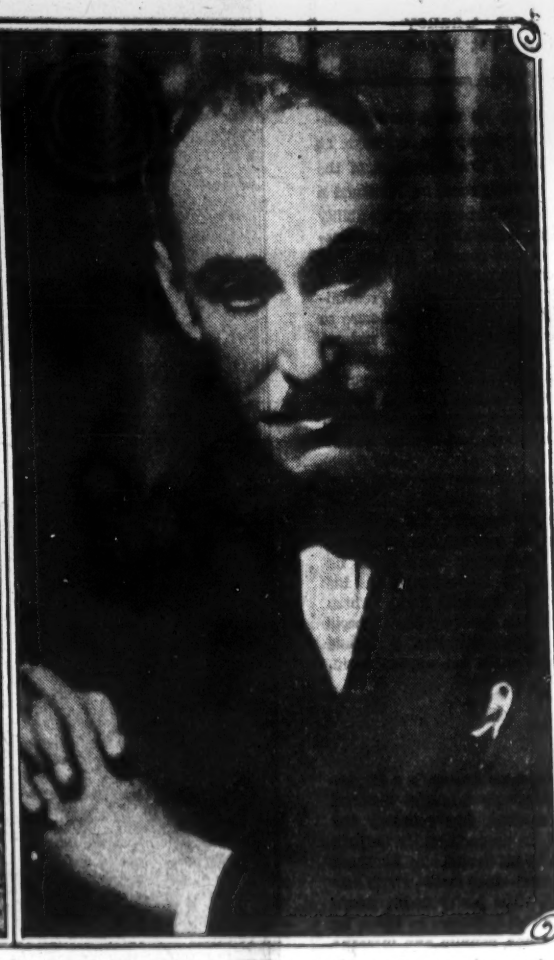
* * *

A NEW [illegible] of Mount Pelion [illegible] Mary Ellen Chase [illegible] Mr. Masters's Jefferson [illegible] a pioneer which has at [illegible]



Walter D. Edmonds and his pipe. His new book is called The Big Barn and is about the same part of the country covered in his Rome Haul

MacKinlay Kantor, the twenty-six-year-old ex-newspaper man and author of Diversey and of El Goes South, poses 'way out West with his little daughter



Leonard Merrick, novelist and short story writer, whose latest production is a book of yarns bearing the title The Little Dog Laughed

Mr. Masters at His Worst

By Granville Hicks

GETTYSBURG, MANILA, ACOMA, by Edgar Lee Masters; Horace Liveright. $10.

A BREADLINE FOR SOULS, by Gloria Goddard; Lewis Copeland.

THE HAND ORGAN MAN, by Elias Lieberman; Sage Press. $2.

FOR more than thirty years Edgar Lee Masters has been writing poetry, and in that time he has managed to bring forth an amount of bad verse that one contemplates with something like desperation. His career has been extraordinary: he has written one volume that everyone knows and that will long be read; he has written several volumes that contain fine poems or parts of poems, and he has written volumes in bad that it is difficult to talk about them.

It is in the last category that I place this latest book must be placed. It is made up of three long poems in dramatic form. The scene of the first is outside the theater in which Lincoln was killed, and the poem is largely composed of long speeches and soliloquies in which Booth, Lincoln, Grant and others the assassination. Book point of interesting problems arise from Masters's differentiation between a pioneer which has at [illegible]

Studies of America, in Culture, Education, Letters and Morals

By C. Hartley Grattan

THE AMERICAN ROAD TO CULTURE, by George S. Counts; John Day Co. $2.50.

HERE is a book on education that should not be allowed to gather dust, but which should rather be read and reread by all who seek an understanding of the intellectual life of this country. It is, in all probability, the most innovatistic volume that has appeared since Upton Sinclair's books, The Goose Step and The Goslings, and it is more important than either of Sinclair's books, for a fairly obvious reason. Sinclair was interested in demonstrating that our educational system is controlled by the capitalists (as he says, he did demonstrate that, down to the ground. But in the process he somehow evidenced the attractiveness of his argument by insisting that the dominant class can bring something approximate to intelligent itself. However disturbing it may be to the future intellectual life of America, it cannot be said to be anything of [illegible] extraordinary to have a [illegible] class use every method in [illegible] to perpetuate itself. What Sinclair did not recognize clearly was the philosophic underlying the system of education in this country. He [illegible] [illegible] Counts, on the other hand, [illegible] [illegible] the philosophic [illegible] [illegible] Dewey's book, but he does take into the account and certainly [illegible] of the educational philosophy [illegible] [illegible] the philosophy [illegible] [illegible] and [illegible] [illegible] [illegible]

Mrs. Pat Campbell Completes Her First Role in Sound Film

Rise of English Actress Began in 1888 When She Created Role of Mrs. Tanqueray

On November 20, 1888, there was pre- d at the Alexandria Theater in pool, England, one of the most d-of plays in history and admit- one of the best dramatic efforts e nineteenth century, "The Second Tanqueray," by Arthur Pinero, with Patrick Campbell in the title role. s. Campbell's star began to rise that performance and ascended idly through 365 consecutive per- ances during a later run in Lon- Her portrayal of the role estab- hed "Mrs. Tanqueray" among the outstanding dramatic characters.

For a quarter of a century thereafter Mrs. Campbell was given the choice of plays from the pens of such dramatists as Maeterlinck, Pinero, Barrie, Sudermann, Wilde, Shaw and Ibsen. She was hailed everywhere as one of the world's most talented women and accorded the praise of royalty, genius and the public. Today she remains in the hearts of all who saw her, and those who have read of her phenomenal success, as one of trio of great dramatic actresses— rdt, Duse and Campbell.

ield Sheehan, vice-president and general manager of Fox Films, must be credited with Mrs. Campbell's first appearance before the movietone microphone. Shortly after Harvard University made recordings of Mrs. Campbell's voice in her role of "Pelleas," "Lady Macbeth" and a modern poem for their permanent library, Mr. Sheehan succeeded in signing her for an important role in Chandler Sprague's "Play Called Life," taken from the stage success, "The Dancers," by Gerald Du Maurier and Viola Tree. The film has just been completed on the west coast and will be released here in the fall.

Mrs. Patrick Campbell is the daughter of John Tanner and Maria Luigia Giovanna Romanini. To her Italian mother's knowledge of native drama and music Mrs. Campbell owes much of her wisdom concerning the arts. The work of such artists as Salvini, Rossi and Madame Ristoria, and of singers such as Mario, Grisi and Adelina Patti furnished the theme for many an hour of her schooling.

Upon her return from a year of study in Paris she met and fell in love with Patrick Campbell. Their marriage came swiftly, followed by two children born within three years. Campbell sought health, under orders of a physician, in Australia, planning at the same time to hunt a fortune in the then inviting gold fields of that country. He left his young wife and children in London.

The rest of the story concerns the rise of Mrs. Campbell through the ladder of adversity to the heights of artistic triumphs. She was offered a role in an amateur production by the [illegible] Club and she ac- [illegible] speaking act- [illegible] profession. The London press hailed her performance with superlatives. Legitimate producers sought her and immediately she signed for her first professional appearance in "The Rehearsal."

Here was a method of earning food and clothing for her children. Here was art. The result is written deeply on the pages of dramatic history, beginning with the night of November 20, 1888, and extending unminished to the present day. She played "Mrs. Tanqueray" in the original production. One fought to produce Maeterlinck's "Pelleas and Melisande" against the advice of every producer in London. The venture was later pushed when its success was instantaneous, and Sarah Bernhardt produced it in Paris with Mrs. Campbell playing Pelleas to the divine Sarah's Melisande.

Sudermann's "Magda," which has been done in German, English, French and Italian, was one of Mrs. Campbell's greatest triumphs. This play was done by Duse in Italian, by Marivaux in French and by Mrs. Campbell in English.

Many younger actors may be surprised to learn that upon this occasion Mrs. Campbell was the second lady to appear on the stage of the Opera House in London. The first was Ellen Terry, who played Lady Macbeth to the Macbeth of Henry Irving. Mrs. Campbell's first appearance in London was in the production of Ibsen's "Hedda Gabler," presented by the Independent Theater, a society for the support of the drama. This society is still in existence, and Mrs. Campbell has appeared in its productions on many occasions.

The chief criticism of her efforts in early years concerning her voice's shortcomings, if true, was the greatest asset of her career. Thus the quality of her voice, in particular, is given to portrayals in the plays of the world's representative today of feminine type. The tragic lady is made to learn the quality of life and artistic pleasure, and the comedy lady is made to learn the quality of life and artistic pleasure, and the comedy lady is made to learn the quality of life and artistic pleasure.

HOWARD BARNES

Tullio Carminati

He has strictly dishonorable intentions in "Strictly Dishonorable," but changes them as the comedy progresses

The Theater League Answers Its Critics Among the Agencies

(Continued from page one)

an accredited broker and can then resell these tickets at an enormous premium. On lesser counts they declare that the league's allotment of seats to the various accredited brokers is unfair; that the league is not flexible in its operation and, last but not least, that virtually no one's acting in good faith in support of the league.

Harlow D. Savage, engineer, supersalesman and organizer of industries, who left these comparatively stable vocations to become director of the league, has heard all these complaints himself many times in the last few weeks. An efficiency expert, he is appalled by the lack of efficiency in the theater world. But while he realizes that he is in the most precarious position of importance ever created in the theater he is utterly convinced that the league is necessary for a better stage and that it will survive.

"The league has lots to contend with," he says, "the biggest thing being that it is not dealing with a business but a racket. The theater of the past, in all that applied to the distribution of its wares has been based on a false economic situation. Producers, ticket brokers and public alike contributed to this. In pre-league days a ticket to a show was not sold once but two, three or four times. The public paid two or three times as much as it should have paid in many cases for tickets. The primary purpose of the league is to sell the theater to theatergoers as directly and cheaply as possible.

"There is unquestionably a legitimate reason for the existence of ticket brokers. They give patrons the advantage of a charge account, delivery of seats at the theater and quick service in ordering. There is no reason, however, why the public should support the irresponsible brokers doing business last year, when most of them did business with each other.

"When the league first started operation we asked the brokers to tell us how many theater seats they sold last season. They gave the number as [illegible]. We found, however, that the [illegible] seats had actually been sold. It appears that lots of seats were sold by brokers to brokers, with the public paying each of the middlemen a premium.

"The chief criticism of our efforts is that causing the broker's disappearance of seats. That the existence of the agencies is given as justification by the people of the broker's organization today is laughable. The league can't do much to make the agents of the agencies produce business, and the agencies can't do much to make the agents of the agencies produce business. They don't do anything."

"As to the question of the modest show, that is said to have benefited by 'buys' in former days, thereby gradually developing into a success, the only answer is that we are still worrying about this problem. The league has a strict rule that our sixteen accredited agents are not to plug a show or recommend it above others. At the same time the league is primarily interested in the show that the general public will like and by general public we mean the people that go to the box office rather than the broker to get their seats. We hope in time to be able to give real aid to shows of quality by getting the public to patronize them.

"The matter of 'digging' has been answered pretty satisfactorily by the league for the present in its suspension of the Broadway Ticket Agency for doing this. At present it is impossible for us to check on every infraction of league rules, but where there is a complaint backed up by sufficient evidence we shall employ disciplinary measures immediately."

Very few people realize, according to Mr. Savage, that the league is an exceedingly elastic organization. It is ready, he says, to change existing rules, alter existing allotments of seats to brokers or take any other step that is deemed necessary by conditions that arise. To this end the most thorough and systematic method of theater business ever compiled is being gathered daily at league headquarters. Mr. Savage can tell you the exact number of seats allotted to each broker for each show since the start of the season, the number of tickets sold or turned back and the number sold at the box office.

"All the league is striving for," he says, "is the elimination of racketeering in theater business and the substitution of cooperative effort. There is no real competition in theater business. If you sell a house, as I used to, it means that some other company is not going to sell a house to the purchaser for many years. If you sell a theater ticket, however, your purchaser is just as ready to do business again the following day, if he has had not with satisfactory treatment.

"There has been much talk for the last season that the motion pictures have taken the public from the theater. Actually the theater has gained the public to the movies. If the legitimate theater is not good, the public will not go to the movies. If the legitimate theater is good, the public will go to the movies. The theater has gained the public to the movies. The theater has gained the public to the movies. The theater has gained the public

News and Notables of the Talking, Singing Screen

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

THE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by solons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Green Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Griffith picture, it seems to me that their objections are based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and self-conscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic portrait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tradition. That, however, is obviously not what Mr. Griffith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now that Abraham Lincoln, even divorced from the romantic lore that has grown up about him, was an enormously attractive, genuinely admirable and entirely lovable person, a man of definite greatness of soul and of very real historical distinction. But there is another Lincoln, considerably more important in American lore today; the Lincoln of poetic legend, of fabulous imagination, the tall, gaunt man in the cloak and the top hat, who told jokes while the rebels swarmed on toward Washington and who was forever saving some frail boy from the firing squad at a white-haired mother's plea. This is the Lincoln who has become the epic folk hero of the nation, the man who has captured the American imagination and the American love to a greater degree than has any other figure in our history.

It is this Abraham Lincoln, the gentle, compassionate, humorous blood brother to such fiercer folk heroes of other nations as France's Napoleon, Germany's Barbarossa and Ireland's Brian Boru, who is the subject of Mr. Griffith's study. To capture the canonized American was no easy task. It presented, as a matter of fact, a number of difficulties that would not be faced by producers endeavoring to show us similar portraits of other national saints. Perhaps the chief problem lies in the fact that the legendary Lincoln is so much closer to being a recognizable human being than are his often colleagues that his picture must be the most difficult of achievements, a characterization that is half recognizably human and half fabulous. He must be idealized and yet made real, which is certainly no simple combination to effect. Then, too, there is the fact that almost every American has his favorite Lincoln story, which has to be omitted from a film dealing with his life only at the cost of the director's direct anger.

I know that I, for one, would have refused to accept the film if it had left out the talk of Lincoln's right to the presidentiales who came to him to protest against Hooker's command, with reason. I know, too, that previously every spectator goes to the picture with the determination that his own most treasured anecdote must be given the consideration of its not being the omission, and that, too, most readily passes a given fault in the movie if certain delicious. Then, too, there is the feeling that the more famous stories a movie throws the audience, the "entertained" and "thrilled" it will be.

Or so it could seem to the studio people, who, in their zeal to be sure that Mr. Griffith's Lincoln was a popular figure, have added sentimental episodes of their own, such as the scene in which Lincoln, on his way to Gettysburg, is shown to be a man who, in the midst of a crowd, is lonely and misunderstood. Such scenes are, of course, in the movie tradition, and they are not in the worst taste

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BURLESQUE AND SOUND FILMS FOR ELTINGE THEATRE

Woods Leases His Playhouse for a Term of Two Years to Max Rudnick

Following the recent example of the Republic, another legitimate theatre in West Forty-second street will be converted into a burlesque house on March 9. This is the Eltinge, which has been subleased from A. H. Woods for two years by Max Rudnick, who operates a number of motion picture houses in Brooklyn and who at times has interested himself in the production of Broadway shows. Mr. Woods has had control of the Eltinge since 1912, when it opened with "Within the Law" His lease does not expire until March, 1933. Until that time he will maintain his offices there.

The new policy will combine burlesque and talking pictures in a continuous presentation, running from 11 o'clock in the morning until midnight.

Rajah Raboid, who is currently appearing at the Eltinge, will probably move his entertainment to the Forty-ninth Street Theatre on Monday. The Eltinge will be dark for a week to allow for necessary alterations.

"Let's Pretend" in Washington

Viola Tree, featured in "The Truth Game," at the Ethel Barrymore Theatre, and Ethel Borden, daughter of Mrs. Borden Harriman, will give the second performance of their series of character sketches called "Let's Pretend" at the Shubert-Belasco Theatre, Washington, this Sunday evening. Mrs. Harriman is the sponsor of this performance. It is planned to give performances later at the Ethel Barrymore Theatre, though these will in no way interfere with Miss Tree's continuing in "The Truth Game."

COMING WEDN

Gladys Baxter Prima Donna Lovely Op

Gladys Baxter, who la New York as the prima Wonderful Night," has for the new production Time" opening at the Theatre next Wednesday Baxter will appear as "Be dark lady whose shadov pallingly across the path composer, Franz Schube have occasion during the performance to sing s most hauntingly beautiful bert melodies adapted Romberg for the endur Among the players alrea for the cast of "Blosso Clifford Newdahl, John Cl Greta Alpeter, Robert Lee Wilkins, Joseph Lertorn, I Arthur Rogers, and Millie

SCHWARTZ TUN FOR "BAND W

Gordon Signs Hin Music for New Ka Dietz Revue

Max Gordon announces t Schwartz will write the mus Band Wagon," the new revu ard Dietz and George S. Gordon has signed Schwar composer for "The Band W is the first time the latte in this important capacity collaborated with Howard D writing of song numbers f "Little Show" and "Flora's

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N RECORDS WITNESS

ROWER — Abe heavy borrower U. S., who tes- day that bank's sed to pay his debt to City ank affiliate.
merican Staff Photo.

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Planes Will Cross U. S. in 3 Hours, Hawks Predicts

BOSTON, Feb. 24 (INS).—Zoom! Up 50,000 feet and flying at 800 miles an hour.

That will be commonplace in the future, Captain Frank M. Hawks, noted speed flier, predicted in an address here today. He said a passenger would leave New York at noon, keep under the sun, and land in Los Angeles at noon—three hours of flying time.

Stating a flier could circle the globe in four and a half days at 191 miles an hour, he said.

"Maybe I'll do it."

ADELSON BARES LOAN 'JUGGLING'

Abe N. Adelson, skyscraper builder and big borrower from the Bank of United States, made his belated appearance on the witness stand before Max D. Steuer yesterday afternoon.

Steuer drew from Adelson the story of how he had paid a debt of $400,000 to City Financial, an affiliate corporation of the bank.

The Abenad Corporation owed City Financial the money, not due until May of this year.

Nothwithstanding that fact, Adelson testified, he was summoned to the offices of City Financial by Marcus and Singer at 5 o'clock on the afternoon of Dec. 18, 1929, and told the money must be paid at once. He admitted he didn't have it.

But that was not a serious handicap, according to Adelson. He said Marcus and Singer authorized the bank to lend his corporation $255,000 and himself $150,000. Then the corporation and he, as an individual, turned around and paid the money back to City Financial.

Steuer pointed out that the $400,000 transaction was a little brother to the $8,000,000 transaction, in which, it is claimed, the bank paid a debt of that amount, owing to it, with its own money. Eight of the officers and directors of the bank now are under indictments in connection with that piece of financing.

First Witness Heard At Easterday's Trial

James P. Colbert, former of Pennsylvania, Pa., yesterday was the first of twenty-five government witnesses in testimony against W. W. Easterday, Charles H. Rosenkrans, former bar wizard of Wall Street, and others, charged with using the mails to defraud.

Colbert testified he had invested $2,000 with the defendants New York firm, ostensibly for the purchase of stock. He said a letter from a Thomas H. Ryan, [illegible] of the firm, asserts the [illegible] had [illegible] and [illegible]

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GIRL ACCUSES GRIFFITH; SUES FOR $601,000

Actress Says Producer Forced Attentions on Her as She Sought Job; Charge Denied

By Universal Service.

LOS ANGELES, Feb. 24.—D. W. Griffith, famous film director and producer, was named defendant today in a $601,000 damage suit filed in Superior Court by Fern Setril, actress, who has played some small parts in pictures.

The girl charges Griffith forced his attentions on her in an apartment in this city on June 25 last. She had gone to the apartment, the complaint sets forth, at the director's request to interview him regarding a part in the picture, "Abraham Lincoln," then in the process of production.

SOUGHT FOR WORK.

Miss Setril set forth in the complaint that she first met Griffith at the United Artists sudio on January 20, 1929. She had gone to the studios, she alleged, in quest of work in the pictures.

At that first meeting, the complaint avers, Griffith informed her that she possessed an "unusual, unspoiled and pure type of beauty which would film remarkably well."

Then, it is alleged, Griffith summoned her to an apartment on June 25, last, to discuss with her the role of Ann Rutledge in the Lincoln film. As a result of Griffith's actions, she says, she had to have medical care which cost her $1,000.

In addition, she asks $500,000 actual damages for physical and mental trouble caused her and an additional $100,000 exemplary damages.

GRIFFITH ASTONISHED.

Mr. Griffith, seen at the United Artist last night, expressed astonishment at the charges brought by Miss Setril. He said:

"The story is absolutely untrue. I am astounded at these charges.

"I don't know the girl. I never heard the name before. On the date mentioned, June 25, 1929, as far as I can remember at the moment, the picture, 'Abraham Lincoln' had been completed.

"I have no idea what is behind this suit and obviously can give no comment on it. Another until I am more fully advised as to what it means. But I am sure it is the limit.

"I am returning to Los Angeles next week and I will take the matter up then."

Constance Bennett

GUIDE to the BEST FILMS

Brief Comments Upon the Leading Motion Pictures of the Last Six Months

Walter Huston as Abraham Lincoln and Kay Hammond as Mrs. Lincoln in D. W. Griffith's superb visualization of the life of the Great Emancipator. Mr. Huston gives a superb performance in this film, which every American should see.

Group A

Common Clay. Sure to be one of the big box-office pictures of the year. The problem story of a beautiful girl, an illegitimate baby and the tribulations of true love. Has a powerful emotional tug at your heart, due to Constance Bennett's fine playing. Beryl Mercer does a splendid bit, too. *Fox.*

Monte Carlo. A sort of successor to "The Love Parade"...but minus Chevalier. Jack Buchanan is pretty good in a Chevalier role but Jeanette MacDonald runs away with the film as a charming, penniless countess. Adroit Lubitsch direction. *Paramount.*

Abraham Lincoln. Here is the Griffith who stirred pioneer movie audiences. The panorama of the Great Emancipator's life, superbly acted by Walter Huston and beautifully directed by Griffith. Poet Stephen Vincent Benét wrote this screen biography, which has stark beauty. You must see this film. *United Artists.*

The Dawn Patrol. An absorbing story of the air forces in the World War. Like "Journey's End," it is a series of events showing the gallant youngsters going out one by one and failing to return. Richard Barthelmess does brilliant work. Neil Hamilton and Doug Fairbanks, Jr., too, are to be complimented. *First National.*

Romance. Here is Garbo as the heroine of Edward Sheldon's popular drama of New York in the '60's. The cast, especially Lewis Stone, is admirably chosen, but it is the vibrant Greta Garbo to whom the honors go. *Metro-Goldwyn-Mayer.*

Holiday. The screen version of Philip Barry's stage

Posing for her coffee-camera study in "Common Clay," Lola Ellen Neal has been arrested in a cold upon a speakeasy and now she faces the consequences. Constance Bennett gives a fine performance of the unhappy Ellen.

Hollywood's Own COOKING PAGE

The Movie Colony's Favorite Recipes to Aid the Housewife

Pretty Leila Hyams, in her own kitchen. On this page Miss Hyams tells you how she makes delicious muffins for breakfast and tea.

1st. Light the oven and set it for 425° F. This is a briskly hot oven.

2nd. Measure the following ingredients:

1 cupful pastry flour
1¼ cups graham flour
½ teaspoon salt
4 tablespoons baking powder
2 tablespoons sugar

Mix and sift together.

3rd. Cut fine ½ cup dates or raisins and mix thoroughly with the dry ingredients.

4th. Add 1 slightly beaten egg to 1 cup of cream, whipping slightly to mix thoroughly.

5th. Pour the wet ingredients into the dry ones. And begin to stir immediately. Keep stirring until the dry ingredients have become just dampened; this will take about seventeen seconds. Now continue stirring vigorously for about three or four seconds.

6th. Pour the batter gently into well-greased pans.

7th. Now place the pans in the oven and bake until a golden brown. This will take about twenty minutes.

The muffins should be served very hot and with plenty of butter. They will literally melt in your mouth.

This is not an expensive recipe except for its lavish use of cream. If you like, you may use half milk and half cream or a condensed or evaporated milk in the right proportions. You will find the use of graham flour is a healthful and tasty touch.

For tea you may use a smaller size muffin tin and make your muffins very fine and dainty.

HERE is a recipe for muffins that are so delicious you will want to make them a feature of your Sunday morning breakfasts. Or you will want to mix them up as a special treat when friends drop in for tea in the afternoon.

They are the favorite recipe of pretty Leila Hyams, the Metro-Goldwyn-Mayer actress who plays opposite John Gilbert in "Way for a Sailor."

In submitting her favorite recipe, Miss Hyams lists the various ingredients required to make these muffins. You will find, if you time yourself, that they are quickly and easily made.

THIS IS THE NEW MOVIE'S NEWEST SERVICE PAGE

(NEWS photo)

The bottles of liquid many love to clutch are loaded into a patrol wagon after raid on speakeasy at 145 East 56th st. last night. Later the lads who served that liquid over the bar were put in the pie wagon to keep the hootch company.

(NEWS photo)

ludes women in evening gowns looks on as prisoners leave raided speakeasy

ot night swooped down on 56th st., taking some twenty prisoners and more than $10,000 in booze. Patrons of the hideouts were not arrested. —Story on page 4.

(NEWS photo)

DEATH CAR. —Three persons were killed and one injured when this car turned turtle on Queens blvd., near Union turnpike, Queens, last night and then burst into flames. Accident resulted when driver of automobile swerved sharply to avoid crash with pile of lumber in centre of boulevard.

(Wide World P. & A.)

MOVIE GENIUS' ACCUSER.—Although discrepancies have been found in attack charges of Mrs. Fern Stetrit, who's suing D. W. Griffith for $801,000, no action will be taken against her. She's shown being grilled.

BEAUTY'S cosmetic hust the famous a shown in the b mixing up sun skin you love

JUMP GOES WHITNEY

California Visitors At Warwick Hotel

Mr. and Mrs. Morton L. Fouquet have left their suite at the Warwick Hotel, 65 W. 54th St., and are sailing on S. S. Reliance today for a six-week cruise to the West Indies.

Mr. and Mrs. Milton Charles and Mr. and Mrs. Will Prior, of Alden Park Manor, Philadelphia, motored over yesterday and are staying at the Warwick for the week end.

Other arrivals at the Warwick are Mrs. George W. Truitt, Jr., and Mrs. Phillips McNeal, Lockhaven, Norfolk; Mr. and Mrs Jules Furthman, Bel Air, Cal.; Mr. Henry King, of Hollywood; Mr. L. L. Van Schaak, Chicago; Mr. Arthur Mendelsohn, who is visiting his parents at the Warwick; Mr. and Mrs. Seymour Felix, the latter the well-known dance director, and Mr. Bertram H. Wolfe, Philadelphia.

MRS. NORRIS HOSTESS IN RITZ TOWER GRILL

Mrs. Dorothy L. Norris, of 55 E. 72nd St., entertained yesterday a party of ten friends at luncheon in the Ritz Tower Grill, 57th St. and Park Ave. Mr. Pierre Doutell was also host to another luncheon group.

For Tasty
Sandwiches
Nothing is quite so good as
GULDEN'S
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TELLS E NEED ONEY

from First Page.

tonight. Be sure money won't hold

"Loving yours,
"NANNA.
Plenty of love to Long t wishes. Ta ta, sweet t. I love you dearly."

E IN NEED.

wrote the third letter to fter his flight to Raleigh, here he was arrested. It he was in dire need and rth an urgent need for The letter read:

: Just a line to let you everything is o. k. by me. u hear anything new from by or New York or in the rs, let me know H. G. D., eral P. O., Charleston, S. C., eral delivery. Did not get her's letter yet. Be sure she ds it, for I am stuck here if don't. Beans and sardines one meal today.

RITES OF WIFE.

"Listen, how about you coming down here with me. We could get a job on a boat somewhere, and have a chance to save money. Write and tell me if you will, and I will tell you where I will meet you. Now to Hilda (wife) and kids. Tell her I will write from C. and remind her all she knows is that I left her and she thinks I am with some woman.

"Yes and figure some way to get away. Send your answer airplane mail so I will get it early. If mother didn't send that money yet, make her, as I will be in the soup, because I can't pay the room bill past Saturday, and I expect to get her letter by then. I can't get out of town, so there's any gas or money. If it comes by then I am going to Charleston and look for a job, and have a good chance of getting one. Keep your eyes open and get the cash."

Letter was intercepted.

Accuses D. W. Griffith

Fern Setril, who is suing D. W. Griffith for $601,000, charging that the director attacked her, has been married and divorced, it has developed. An investigation into the filing of the complaint has been ordered.

"SHOCKWORKER BRIGADE" IN SOVIET HONORS STALIN

MOSCOW, Feb. 26.—American Presidents may become honorary chiefs of Indian tribes, but Russia's leaders are made honorary members of "shockworker brigades." Josef V. Stalin, Russia's dictator, has been elected to the rank of "honorable engineer" in a new udarniki, or shockworker brigade.

POLICE SEEK SLAYERS OF BROOKLYN MAN

The knife-slashed body of John Schmid, 35, of 66 Morgan Ave., Brooklyn, found in Newtown Creek, evidence another gang slaying, police believe. They are trying to solve the mystery.

2 WOMEN SEIZED IN GIRL'S SUING OF GRIFFITH

LOS ANGELES, Feb. 26.—Climaxing a day of startling revelations in the $601,000 damage suit brought by Fern Setril, 22-year-old movie extra, against David Wark Griffith, District Attorney Buron Fitts has ordered a sweeping investigation into circumstances surrounding the filing of the sensational complaint.

The Setril girl, who was married at the time she is asserted to have carried on a friendship with the noted director, accuses Griffith with having assaulted her on June 25, 1930.

District Attorney Fitts ordered Blayney Mathews, his chief investigator, to open an investigation into the entire case following a visit from representatives of Loyd Wright, attorney for Griffith.

TWO WOMEN HELD.

Acting upon information supplied by the representatives, Mathews had investigators take into custody two women, whose names were withheld.

These mystery witnesses, according to a reliable source, are scheduled to throw an amazing light on the case.

Shortly before the case took this sudden turn, it was learned from court records that Mrs. Setril was the central figure in a sensational divorce action two months ago.

On August 8, 1930, court records show, Fern Setril filed suit for divorce against Frank R. Setril, accusing him of cruelty and threatening her with a gun.

On December 1, the same year, Setril filed an answer in which he accused his wife of intimacies with an unnamed man. These indiscretions, Setril set forth, covered from September of 1928 until May, 1930.

On January 5, this year, the film aspirant was granted an interlocutory decree of divorce by default.

In Mrs. Setril's complaint, she declared, she went to Griffith's apartment on June 25, 1930, for the purpose of discussing the role of Ann Rutledge in his production of "Abraham Lincoln."

Industries Bu During Janu Survey Sho

WASHINGTON, Feb. dustrial activity increas uary, according to the review of the Federa Board.

Activity in the ste which was at a low l cember, increased dur lowing month by more than the us amount.

Output of autom had shown an unusu December, increase less in January th responding month years.

The cotton and dustries were more uary, although the per, petroleum and

Employment in leather and agric ment industries was usual for the season

STE
BROTHE
42nd 43rd Sts. WEST OF
FLOOR O

"It makes a difference when you buy from the maker"

men arrived a

She was kneeling in blood, stroking the forehead of her dying lover.

"I couldn't leave him alone and hurt. He was doing this so we would have enough money to get married."

CLIMB OVER ROOFS.

Victor committed several robberies, Ella said, but last night, for the first time, she went along with him. They entered a building at 117 W. 42d St., climbed over roofs to No. 125 and broke into the office of Dr. George McBride, a dentist.

Then Victor decided to burglarize an office two floors below. He had brought along a strand of knotted sash cord. He tied it to a bathtub and lowered himself from the window.

The knots, although a sailor had tied them, didn't hold and, to Ella's horror, Victor plunged nearly 80 feet to the cement-paved courtyard.

LEAPS 40 FEET.

Ella ran to a fire escape, but when she got to the ladder, 40 feet from the ground, she couldn't lower it. She jumped.

She ran to a restaurant for aid. Employes would call police but nothing more. When police arrived they found a sobbing girl who evidenced no concern in anything but the injuries of her man.

LAME DUCK BILL IN CONFERENCE

WASHINGTON, Feb. 25 (By International News Service).—Another barrier had been broken today in the long battle of Congressional Progressives to abolish "lame duck" sessions of Congress.

The House had passed the Norris resolution for a Constitutional amendment, and the measure was on its way to conference with the Senate, after stubborn opposition had sidetracked it for years.

Senator George W. Norris (R), of Nebraska, who led the forces seeking to prevent defeated members from legislating, held the key to final action this session.

Although passing the Norris resolution, the House amended it to provide that every second session of Congress should automatically end March 4. As the bill passed the Senate, Congress alone was to determine the time of adjournment.

This amendment, proposed by Speaker Longworth, made possible passage of the resolution in the House by a two-thirds vote. Unless it is accepted, the resolution cannot be passed this session.

Under the resolution as passed by the House, the President would be inaugurated on January 24, instead of March 4. Congress would meet every year on January 4, instead of the first Monday in December. Congress would determine the time of adjournment for the first session after a November election, but the second would run from January 4 to May 4.

WOMAN VICTIM OF SLASHER

Mrs. Anna Schindler, 25, of 1064 Bath St., Brooklyn, today is in Kings County Hospital in a serious condition following an attack by an unidentified man armed with a knife.

Mrs. Schindler, with her husband, was leaving the apartment of relatives, Mrs. Abraham Cohen, at 1064 Bath St., when a man leaped out of a telephone booth in the vestibule leading into the hall and slashed at her face.

The girl was stabbed as she ran to the street, her features [illegible] was severed.

Why not try some inside cleaning—
There's an inside job to do.
Sweeping out, done by the many,
Should eliminate the few.

ACTRESS SUES D. W. GRIFFITH

Charging that she was lured to an apartment in Los Angeles and there attacked, Fern Setril, an actress, has filed suit in California against D. W. Griffith, world famous motion picture director, for $601,000 damages, according to word received here today.

Mr. Griffith, who is in New York at the Hotel Astor, branded the charges "astounding" and "wholly untrue."

"I am astounded by the charges made against me," Mr. Griffith declared. "There is absolutely no reason for them. The whole story is untrue. On June 25, the date this girl mentions, the picture 'Abraham Lincoln, in which she says I offered her a part, was already completed. The name, Fern Setril, means nothing to me; I know no one of that name.

TO FIGHT CHARGES.

"I will fight these charges to the limit. I don't know what is behind them, but I am returning to Los Angeles next week."

Miss Setril, according to Los Angeles dispatches, charges that Griffith summoned her to his apartment June 25 last to discuss the possibility of her taking the role of Ann Rutledge in the Lincoln picture.

He had told her, she avers, that she possessed an "unusual unspoiled and pure type of beauty that would film remarkable well."

PLAYED MINOR ROLES.

She had first met the famous director, the suit sets forth, in January, 1926 when, it is explained, she was making the rounds of the studios in search of work. Motion picture casting directors stated that she has had several relatively minor parts in various pictures.

[illegible] suit, it was stated, is for $1,000 for alleged medical care, $500,000 damages and $100,000 exemplary damages.

AVIATION'S LEADERS WILL DINE AT CLUB

Leaders in the aeronautical industry will be guests of the Club [illegible] at a dinner this evening in the Engineers club, at 32 West 40th St. The dinner will precede the meeting in the United Engineering Society building, [illegible] several engineering societies in honor of Charles Lindbergh, [illegible] H. Curtiss, [illegible] M. Vought [illegible]

IN OTHER

By NELSON H

Supreme Court made a report tion and everybody understands it

Senate wants the Wickersha reason for withholding part of probably give eleven reasons and a

THE SMOKE NU

If we intend to keep the air of pass a law requiring gangsters to u

New Jersey is going to declare State militia is being armed entirely

Scientists are now all wrapped For research purposes samples of in cold snorage.

'BIG BILL' WINS PRIMARY

Continued from First Page.

primary vote to win the Democratic nomination. Cermak's indicated total of 270,000 was 100,000 greater than the vote given in the primary last year to James Hamilton Lewis, Democratic Senator-elect ticket.

Alderman Arthur P. Albert, Dawson candidate for the Republican nomination, ran third to Thompson and Lyle.

Indications were today that the election will be a three-cornered fight, with Coroner Herman N. Bundesen, an independent candidate. Bundesen was expected to announce his candidacy today or tomorrow.

VICTORY FOR LIBERALISM.

Mayor Thompson's sweeping victory was regarded in most quarters today as a victory for liberalism.

Immediately after sufficient precincts had been returned to enable Thompson to determine the extent of his victory, he put in a long distance call to William Randolph Hearst in California.

The Mayor announced his nomination, and when he had been congratulated by Mr. Hearst, he said:

"I was through on the principles of fighting international [illegible] and prohibition out of the Republican party. Place all [illegible] there and then at the last minute, and I said to Hearst, you know that our principles have not changed [illegible] proved."

The Marquess of Milford Haven, first cousin of King George of England, is in this cotunry to study American business methods and has taken a position with a well-known New York financial house. He is shown above with his wife, the Marchioness of Milford Haven.

NASSAU POLICE DEFY GANGS

Police of Long Beach, L. I., and Nassau County in general today hurled a defi to beer runners and other gangsters and racketeers, warning them that both forces fear no mob and stand ready to enforce the law.

The challenge was an answer to accusations recently made without proof, that Long Beach and Hempstead police have protected the operations of rum-running gangs on the south shore of Long Island.

"As an organization and as individuals," said a statement from the Patrolmen's Benevolent Association of Long Beach, "we remain faithful to our oath of office and are dedicated to defend the life and property of the people of Long Beach, even if need be, at the cost of our own lives."

PERFECT JUSTICE.

"If a crime has been committed, and it is committed, it shall not respect persons and shall not fear the guilty individual is brought to justice.

"It has been stated that crimes committed are caused by

Continued on Page 5, Column 3.

King George's Kin Takes Job with N. Y. Firm

By BILLY BENEDICT.

Desiring to familiarize himself with American business methods, the Marquess of Milford Haven, a first cousin of King George of England and Queen Ena Victoria of Spain, and a grandson of the late Queen Victoria of Great Britain, has taken a position with a well known financial house in this city. He is specializing in public utilities with the idea that in the future he may organize this phase of modern service upon an efficient scale in his native land. Exclusive announcement of these facts is made today by the Evening Journal.

The Marquess, who is related to practically all the royal families of Europe, and is a grandnephew to the Royal Family of England, secured a few months leave of absence from duty during which time he will be in this country and his wife, the Marchioness of Milford Haven, who is a daughter of the Grand Duke Alexander Michaelovitch of Russia and a relative of the late Czar, arrived several years ago. The Marquess is at present living in Plainfield, with Mrs. Marshall

Continued on Page 10, Column 3.

300-MILE RIDE WITH VICTIM TRACED

Jersey Police Hunting 'Sheik' Suspect; Hastens South to Make Identification.

Investigation of the supposed murder of Mrs. Phoebe Stader and the "death parade" of her body through the crowded streets of Rahway, N. J., took a sensational turn today as the police hunted William M. Frazer for questioning.

Through a singular series of clues, the belief now prevails that the nude body revealed by the circling flight of buzzards over a thicket near the small Virginia village of Boswell, just north of Richmond, about 300 miles from Rahway, is that of the missing woman.

And in an effort to clinch this identification, detectives were hurrying southward early this morning. With them went Philip Stader, the husband of the "parade" victim.

MATE VOWS VENGEANCE.

Harried with anguish, stricken with grief, he firmly believes the body from the Virginia thicket is that of his wife. And, as he boarded a train with the sleuths at 1:03 a. m., he said:

"They won't need the electric chair for Frazer. I'll tear out his dirty heart with my own hands."

First indication that Frazer may have lugged the body of his paramoura into the brambles, after parading it through the Rahway streets, proceed up on the east bank his, came when the former positive identification of the body found there yesterday.

Two men from Tappahannock, Va., has declared it is he that of Mrs. Mary Olga Smith, of Charlotte, N. C. But the body was found by a negro who fled towards Ware from it early Sunday. And Mrs. Smith was reported early today to have been seen in a hotel at Petersburg, Va., the following day, startlingly alive.

The last clue upholding the

Continued on Page 8, Column 1.

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Aug

NEW YORK EV

THE 'BEST FIFTY' MOVIES

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Mr. Griffith has been actively associated with the motion pictures since the days of "one-reelers." "Stars" who numbered their admirers in the millions have flashed and faded in the comparatively short time that screen-plays have been a factor in the artistic and entertainment worlds, and directors and producers have achieved reputations and lost them. Mr. Griffith, almost alone among the outstanding figures of the early days, has retained his place in the forefront of the ranks of directors.

His list of "the best fifty" motion pictures therefore is of unusual interest, since it represents the views of a man who has been intimately connected with all phases of the photoplay business throughout its existence.

Includes Own Pictures

Mr. Griffith has included several of his own pictures on his list.

"Modesty," he said, "under ordinary circumstances would dictate that one should not include his own works in such a list as this, but I have included those of mine which I think significantly strong, not because I think they are great, but because the public and press have generally acclaimed them to be so.

"In this I am reminded of a incident in the Hong Kong in London some years ago at which George Bernard Shaw and Sir James Barrie were present. Mr. Shaw, in speaking of motion pictures, remarked that most of the great playwrights, in which group he included Sir James, following a successful run of their plays needed rest and to marine picture plays. But he said, inasmuch as his son, Mr. Barrie's plays were all immortal, it would be criminal to give them over to the motion pictures.

Should Have Picked 10

Now, if I had the books and plays of Mr. Shaw I could hardly have improved on the attempts presented to the Times in taking the 50 most the 50 greatest motion pictures to display, perhaps, not the most, Mr. Shaw, but some I have produced more than fifty pictures I cannot in the number in question [illegible]

"When the Times is being asked to select what, in my opinion, are the 50 best photoplays I am reminded of a [illegible] I had an opera [illegible] and they gave me a [illegible]

"There should not be a difference of opinion as to what constitutes the best fifty pictures but inasmuch as [illegible] the motion picture [illegible] is not in its [illegible] [illegible] perhaps [illegible] I am not [illegible] I [illegible] [illegible] of the last fifty pictures I find [illegible] the pictures in the list I [illegible]

[illegible]

"Eight days, directed by Richard Boleslavsky, and released by Metro-Goldwyn.

"The Ring of Kings," directed by D. W. Griffith, released by D. W. Griffith Company.

"The Wind," directed by Victor Sjostrom, released by Metro-Goldwyn.

"Way Down East," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"Smilin' Through," directed by Sydney Franklin, released by First National.

"ToPable David," directed by Henry King, released by First National.

"Robin Hood," directed by Allan Dwan, released by United Artists.

"Orphans of the Storm," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"The Covered Wagon," directed by James Cruze, released by Paramount.

"Merry-Go-Round," directed by Rupert Julian, released by Universal.

"The Hunchback of Notre Dame," directed by Wallace Worsley, released by Universal.

"Down to the Sea in Ships," directed by Elmer Clifton, released by Hodkinson company.

"Little Old New York," directed by Sidney Olcott, released by Goldwyn, Cosmopolitan.

"The Sea Hawk," directed by Frank Lloyd, released by First National.

"Monsieur Beaucaire," directed by Sidney Olcott, released by Paramount.

"The Marriage Circle," directed by Ernst Lubitsch, released by Warner Brothers.

"The Ten Commandments," directed by Cecil B. De Mille, released by Paramount.

"The Kid," directed by Charles Chaplin, released by First National.

"The Merry Widow," directed by Erich von Stroheim, released by Metro-Goldwyn.

"The Last Laugh," directed by F. W. Murnau, released by Universal.

"The Big Parade," directed by King Vidor, released by Metro-Goldwyn.

"The Volga," directed by Richard Dipton, released by Pro Film Corporation.

"Wings," directed by William Wellman, released by Paramount.

"Chang," directed by E. A. Dupont, released by Paramount.

"Mare Nostrum," directed by Rafael Sabatini, released by Paramount.

"Beau Geste," directed by Herbert Brenon, released by Paramount.

"Beau Ideal," directed by Herbert Brenon, released by Paramount.

"Beau Sabreur," directed by Herbert Brenon, released by Paramount.

"Beau Bandit," directed by Herbert Brenon, released by Paramount.

"The Pagan," directed by Robert Flaherty, released by Pro Film Corporation.

"The Wind," directed by Victor Sjostrom, released by Metro-Goldwyn.

"Mare Nostrum," directed by Rafael Sabatini, released by Metro-Goldwyn-Mayer.

"Mysterious Island," directed by Frank Borzage, released by Pro Film Corporation.

"The Pagan," directed by Robert Flaherty, released by Paramount.

"Volga," directed by E. A. Dupont, released by Pro Film Corporation.

"The Wind," directed by Victor Sjostrom, released by Metro-Goldwyn-Mayer.

"The Wind," directed by Victor Sjostrom, released by Metro-Goldwyn-Mayer.

"The Ring of Kings," directed by Fritz Lang, released by Ufa.

"Metropolis," directed by Fritz Lang, released by Ufa.

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"Metropolis

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"To me, I am reminded of a luncheon at the Savoy Hotel in London some years ago at which George Bernard Shaw and Sir James Barrie were present. Mr. Shaw, in speaking of motion pictures, remarked that most of the great playwrights in which group he included Sir James, following a polite rub of their plays having been put to making picture people. But he said, inasmuch as his own (Mr. Shaw's) plays were all imported it would be unfair to rule them out in the motion pictures.

Shows How Picked Up

"Now, if I had the brains and parts of Mr. Shaw I could really pay attention of the difficult problem in the first is taking me to pick the fifty greatest motion pictures by getting me to look for Mr. Shaw—but while I have produced more than fifty pictures I cannot, at the moment, remember half them.

"When the time is being ripe to select pics, in my opinion, as the one of pictures was reached so ma, I set to work to look over a list that had been given me in the past.

"There pictures are in a different in regard to what constitute the best fifty pictures, but differences of opinion have made the motion picture industry as well as all other industries, what it is today. By carefully that have passed through such crucible of judging that I am not alone with my opinion I honestly believe my selection of the best fifty motion pictures. I have put that the pictures in the order in sequence.

"Top on picks:

"Birth Nation," directed by Michael Curtiz, and released by Warner Brothers.

"The Birth of a Nation," directed by D. W. Griffith, released by the Epoch Producing Company.

"Ben Hur," directed by Rupert Brenon, released by Selznick Pictures.

"Intolerance," directed by D. W. Griffith, released by D. W. Griffith Company.

"Quo Vadis," produced by the Cines Company of Italy.

"Avenging Conscience," directed by D. W. Griffith, released by Mutual.

"The Four Horsemen of the Apocalypse," directed by Rex Ingram, released by Metro.

"The Miracle Man," directed by George Loane Tucker, released by Paramount-Artcraft.

"Broken Blossoms," directed by D. W. Griffith, released by D. W. Griffith Company.

"Passion," directed by Ernst Lubitsch, released by Paramount.

"The Mark of Zorro," directed by Fred Niblo, released by United Artists.

"The Dark Angel," directed by George Fitzmaurice, released by First National.

"Driven," directed by Charles Brabin, released by Universal.

"The White Sister," directed by Henry King, released by Inspiration Pictures.

"Greed," directed by Eric von Stroheim, released by Metro-Goldwyn.

"Way Down East," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"Smilin' Through," directed by Sydney Franklin, released by First National.

"Tol'able David," directed by Henry King, released by First National.

"Robin Hood," directed by Allan Dwan, released by United Artists.

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"The Kid," directed by Charles Chaplin, released by First National.

"The Merry Widow," directed by Erich Stroheim, released by Metro-Goldwyn.

"The Last Laugh," directed by F. W. Murnau, released by Universal.

"The Big Parade," directed by King Vidor, released by Metro-Goldwyn.

"The Virginian," directed by Richard Barthelmess, released by The Film Corporation.

"Wings," directed by William Wellman, released by Paramount.

"Variety," directed by E. A. Dupont, released by Paramount.

"Man Hunt," directed by Harold Bucquet, released by Paramount.

"Ben Hur," directed by Fred Niblo, released by United Artists.

"The Way of All Flesh," directed by Victor Fleming, released by Paramount.

"Ben-Hur," directed by Fred Niblo, released by Metro-Goldwyn-Mayer.

"Beggar Prince," directed by Frank Borzage, released by The Film Corporation.

"The Patriot," directed by Ernst Lubitsch, released by Paramount.

"Faust," directed by F. W. Murnau, released by The Film Corporation.

"The Crowd," directed by King Vidor, released by Metro-Goldwyn-Mayer.

"The Kiss of Kings," directed by Fred Niblo, released by United Artists.

"Metropolis," directed by Fritz Lang, released by Metro-Goldwyn-Mayer.

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"Wolf Song," directed by Victor Fleming, released by Paramount

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Should Have Picked 10

[illegible]

Brenon, released by Selznick Pictures.

"Intolerance," directed by D. W. Griffith, released by D. W. Griffith Company.

"Quo Vadis," produced by the Cines Company of Italy.

"Avenging Conscience," directed by D. W. Griffith, released by Mutual.

"The Four Horsemen of the Apocalypse," directed by Rex Ingram, released by Metro.

"The Miracle Man," directed by George Loane Tucker, released by Paramount-Artcraft.

"Broken Blossoms," directed by D. W. Griffith, released by D. W. Griffith Company.

"Passion," directed by Ernst Lubitsch, released by Paramount.

"The Mark of Zorro," directed by Fred Niblo, released by United Artists.

"The Dark Angel," directed by George Fitzmaurice, released by First National.

"Driven," directed by Charles Brabin, released by Universal.

"The White Sister," directed by Henry King, released by Inspiration Pictures.

"Greed," directed by Eric von Stroheim, released by Metro-Goldwyn.

"Way Down East," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"Smilin' Through," directed by Sydney Franklin, released by First National.

"Tol'able David," directed by Henry King, released by First National.

"Robin Hood," directed by Allan Dwan, released by United Artists.

"Orphans of the Storm," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"The Covered Wagon," directed by James Cruze, released by Paramount.

"Merry-Go-Round," directed by Rupert Julian, released by Universal.

"The Hunchback of Notre Dame," directed by Wallace Worsley, released by Universal.

"Down to the Sea in Ships," directed by Elmer Clifton, released by Hodkinson Company.

"Little Old New York," directed by Rennie Orcott, released by Goldwyn-Cosmopolitan.

"The Sea Hawk," directed by Frank Lloyd, released by First National.

"Monsieur Beaucaire," directed by Sidney Olcott, released by Paramount.

"The Marriage Circle," directed by Ernst Lubitsch, released by Warner Brothers.

"The Ten Commandments," directed by Cecil B. De Mille, released by Paramount.

"The Kid," directed by Charles Chaplin, released by First National.

"The Merry Widow," directed by Erich Stroheim, released by Metro-Goldwyn.

"The Last Laugh," directed by F. W. Murnau, released by Universal.

"The Big Parade," directed by King Vidor, released by Metro-Goldwyn.

"The Tempest," directed by Sidney Olcott, released by Fox Film Corporation.

"Wings," directed by William Wellman, released by Paramount.

"Chang," directed by E. A. Dupont, released by Paramount.

"Beau Geste," directed by Herbert Brenon, released by Paramount.

"Betty Bolton," directed by Henry King, released by United Artists.

"Sunrise," directed by F. W. Murnau, released by Fox Film Corporation.

"The Way of All Flesh," directed by Victor Fleming, released by Paramount.

"Sunrise," directed by Fox Film, released by Metro-Goldwyn-Mayer.

"Seventh Heaven," directed by Frank Borzage, released by Fox Film Corporation.

"The Patsy," directed by King Vidor, released by Paramount.

"Faust," directed by F. W. Murnau, released by Fox Film Corporation.

"The Crowd," directed by King Vidor, released by Metro-Goldwyn-Mayer.

"The Kid," directed by Charles Chaplin, released by First National.

"Metropolis," directed by Fritz Lang, released by Metro-Goldwyn-Mayer.

"The Last Laugh," directed by F. W. Murnau, released by Universal.

NEW YORK

THE 'BEST FIFTY' MOVIES

Griffith, Dean of Directors, Selects Screen's "Best 50"

DAVID WARK GRIFFITH

Italian "Quo Vadis" Only Foreign Picture to Make List—Chaplin's "The Kid," "Birth of a Nation," "What Price Glory?" Included

The widespread interest aroused by the recent selection of "the great novels of all time" by Professor William H. F. Lamont of Rutgers has led the EVENING POST *to ask outstanding authorities in other branches of the arts and in athletics to compile lists of "the best fifty" in their respective fields. In a series of six articles the* POST *is publishing these lists, covering "the best" in music, plays, acting, motion pictures, painting and sports.*

Today, in the fourth article of the series, David Wark Griffith, noted producer and director, selects the "best fifty" motion pictures.

By WILLIAM G. KING

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David Wark Griffith, whose dramatic spectacle of Civil War days, "The Birth of a Nation," did more, perhaps, than any other single photoplay to start the movies on their remarkable rise to a position among the arts and a place as one of the world's greatest industries, today selected for the EVENING POST the pictures which he considers "the best fifty" ever produced.

Mr. Griffith has been actively associated with the motion pictures since the days of "one-reelers." "Stars" who numbered their admirers in the millions have flashed and faded in the comparatively short time that screen-plays have been a factor in the artistic and entertainment worlds, and directors and producers have achieved reputations and lost them. Mr. Griffith, almost alone among the outstanding figures of the early days, has retained his place in the forefront of the ranks of directors.

His list of "the best fifty" motion pictures therefore is of unusual interest, since it represents the views of a man who has been intimately connected with all phases of the photoplay business throughout its existence.

Includes Own Pictures

Mr. Griffith has included several of his own pictures on his list.

"Modesty," he said, "under ordinary circumstances would dictate that one should not include his own works in such a list as this, but I have included those of mine which I think rightfully belong, not because I think they are great, but because the public and press have generally acclaimed them to be so."

In this, I am reminded of a lunch-eon at the Savoy Hotel in London some years ago at which George Bernard Shaw and Sir James Barrie were present. Mr. Shaw, in speaking of motion pictures, remarked that none of the great playwrights, in which group he included Sir James, following a careful run of their plays showed them out in motion picture panels. But he said, immediately in his vein, Mr. Shaw is place was so immaterial it would be unfair to him then and to the motion pictures.

Should Have Picked 10

But, if I had the brains and skill of Mr. Shaw I could easily have displaced of the Dramatic personnel in the time to which he so gaily the Arts. Motion pictures by stating, before all the world, Mr. Shaw—that which I have produced more than five pictures I cannot, in the moment, remember their name.

Even the idea of being called in later years, in my opinion, on the ten best pictures has resulted in my not being able to do the best I can and then pick out the best ten.

There seemed not to be a difference of opinion as to what constitutes the best fifty pictures but differences of opinion did arise over the motion pictures to be put in the twenty-five which is, of course, the number of pictures that should

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"In this, I am reminded of a luncheon at the Savoy Hotel in London some years ago at which George Bernard Shaw and Sir James Barrie were present. Mr. Shaw, in speaking of motion pictures, remarked that most of the great playwights in which group he included Sir James, following a succession of their plays, hawked them out to motion picture people. But he said, inasmuch as his own, Mr. Shaw's, plays were all immortal, it would be criminal to ruin them over in the motion pictures.

Should Have Stood Up

"Now, if I had the status and place of Mr. Shaw, I could really have stood up against the offerings presented to the Press in taking me to lunch the first greatest motion picture, by having getting me out from Mr. Shaw, that which I have produced more than one picture I (again, in the modesty of humble) think.

"When the honor of being taken to great Shaw, in my opinion, as the first two photoplays was intended to be, I did not realize how long a lunch we were going to have. Suffice it to say that I did not leave the table until the last motion picture was intended to be, I did not realize how long a lunch we were going to have.

"Then, instead of an in a whisper or rather in an undertone to what comprising the two first pictures, but substituted in spoken two days the motion picture industry, in and in all other industries, what is in name. Mr. Lamont, who, I am sure, perhaps stood upon the table, and in the presence of Shaw, I said, and I am sure with my tongue, I humbly pointed out the selection of the two first motion pictures. I felt, and I think the publication of the two first motion pictures, I felt, and I think the publication of the two first motion pictures, I felt, and I think the publication of the two first motion pictures,

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"In this I am reminded of a luncheon at the Savoy Hotel in London some years ago at which George Bernard Shaw and Sir James Barrie were present. Mr. Shaw, in speaking of motion pictures, remarked that most of the great playwrights in which group he included Sir James, following a peculiar run of their plays, handed them out to motion picture people. But he said, inasmuch as his own, Mr. Shaw's, plays were all immortal, it would be sacrilege to turn them over to the motion pictures.

Should Have Stood Up

"Now, if I had the brains and gifts of Mr. Shaw, I could really have enjoyed at the luncheon presented by the Prince of Wales to some the first greatest motion pictures by stating, perhaps, my own name, Mr. Shaw—that which I had produced more than any other picture I cared, at the moment, to remember that night.

"When the idea of being asked to select what, in my opinion, are the fifty best photoplays was presented to me, I did not realize how difficult a task it would have proved me to be. [illegible]

"[illegible] of a difference of opinion as to what constituting the best fifty pictures, but differences of opinion have made the motion picture industry as well as all other industries what it is today. By comparing the best pictures perhaps more capable of judging than I am, and not [illegible] with my choices, I hopefully expect my selection of the best fifty motion pictures. I have put down the pictures in the order of preference.

The Top Ranker

"Quo Vadis," directed by Giovanni Pastrone, and released by Paramount-Artcraft.

"The Birth of a Nation," directed by D. W. Griffith, released by the Epoch Producing Company.

"The Miracle Man," directed by George Loane Tucker, released by Paramount-Artcraft.

"Broken Blossoms," directed by D. W. Griffith, released by D. W. Griffith Company.

"Passion," directed by Ernst Lubitsch, released by Paramount.

"The Mark of Zorro," directed by Fred Niblo, released by United Artists.

"The Dark Angel," directed by George Fitzmaurice, released by First National.

"Driven," directed by Charles Brabin, released by Universal.

"The White Sister," directed by Henry King, released by Inspiration Pictures.

"Greed," directed by Eric von Stroheim, released by Metro-Goldwyn.

"Way Down East," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"Smilin' Through," directed by Sydney Franklin, released by First National.

"Tol'able David," directed by Henry King, released by First National.

"Robin Hood," directed by Allan Dwan, released by United Artists.

"Orphans of the Storm," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"The Covered Wagon," directed by James Cruze, released by Paramount.

"Merry-Go-Round," directed by Rupert Julian, released by Universal.

"The Hunchback of Notre Dame," directed by Wallace Worsley, released by Universal.

"Down to the Sea in Ships," directed by Elmer Clifton, released by Hodkinson Company.

"Little Old New York," directed by Sidney Olcott, released by Goldwyn-Cosmopolitan.

"The Sea Hawk," directed by Frank Lloyd, released by First National.

"Monsieur Beaucaire," directed by Sidney Olcott, released by Paramount.

"The Marriage Circle," directed by Ernst Lubitsch, released by Warner Brothers.

"The Ten Commandments," directed by Cecil B. De Mille, released by Paramount.

"The Kid," directed by Charlie Chaplin, released by First National.

"The Merry Widow," directed by Erich von Stroheim, released by Metro-Goldwyn.

"The Last Laugh," directed by F. W. Murnau, released by Universal.

"The Big Parade," directed by King Vidor, released by Metro-Goldwyn.

"The Covered Wagon," directed by Richard Dix, released by The Film Corporation.

"Kongo," directed by William Worthington, released by Paramount.

"Tarzan," directed by F. A. Dupont, released by Paramount.

"Man Crazy," directed by Richard Wallace, released by Paramount.

"Sally Salts," directed by Harry King, released by United Artists.

"What Price Glory," directed by Raoul Walsh, released by The Film Corporation.

"The Way of All Flesh," directed by Victor Fleming, released by Paramount.

"Ben-Hur," directed by Fred Niblo, released by Metro-Goldwyn-Mayer.

"Mighty Mouse," directed by Frank Borzage, released by The Film Corporation.

"The Patsy," directed by King Vidor, released by Paramount.

"Kongo," directed by F. W. Murnau, released by The Film Corporation.

"The Crowd," directed by King Vidor, released by Metro-Goldwyn-Mayer.

"The King of Kings," directed by Cecil B. De Mille, released by Pathe.

"Forever," directed by Lewis E. Gilbert, released by Paramount.

"Hangman's House," directed by John Ford, released by Metro-Goldwyn-Mayer.

"Grass," directed by Merian Cooper, [illegible]

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"In this I am reminded of a conversation in the Savoy Hotel in London some years ago at which George Bernard Shaw and Sir James Barrie were present. Mr. Shaw, in speaking of motion pictures, remarked that most of the great playwrights in each generation included in their following a particular run of their plays written specially for motion picture people. But he said, because, as he said, the theatrical plays were all dramatic, it would be unfair to turn them over to the motion pictures."

Should Have Placed 10

"Now, if I had the brains and pluck of Mr. Shaw, I could easily have placed ten of my dramatic productions on this list, but I am going to be very fair and generous and give the motion pictures by using only ten from Mr. Shaw that which I have produced more than any person I know, or the world in general, has seen.

"When the time of their release is what it is, in my opinion, not the time they have produced the greatest effect, I have put down the year in which they were first released to the public, and not the year in which they were produced in the studio.

"There seemed to be a difference of opinion as to what constituted the best fifty pictures, but inclusions or omissions have been made by the motion picture people themselves, and I feel that it is safe to say that the twenty that I have put down are the twenty that have been most generally acclaimed by the public as the best of the last twenty years."

Chronological Order

Here is the list in chronological order:

"Birth of a Nation," directed by D. W. Griffith, released by Epoch Pictures.

"Intolerance," directed by D. W. Griffith, released by D. W. Griffith Company.

"Quo Vadis," produced by the Cines Company of Italy.

"Avenging Conscience," directed by D. W. Griffith, released by Mutual.

"The Four Horsemen of the Apocalypse," directed by Rex Ingram, released by Metro.

"The Miracle Man," directed by George Loane Tucker, released by Paramount-Artcraft.

"Broken Blossoms," directed by D. W. Griffith, released by D. W. Griffith Company.

"Passion," directed by Ernst Lubitsch, released by Paramount.

"The Mark of Zorro," directed by Fred Niblo, released by United Artists.

"The Dark Angel," directed by George Fitzmaurice, released by First National.

"Driven," directed by Charles Brabin, released by Universal.

"The White Sister," directed by Henry King, released by Inspiration Pictures.

"Greed," directed by Erich von Stroheim, released by Metro-Goldwyn.

"Way Down East," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"Smilin' Through," directed by Sydney Franklin, released by First National.

"Tolable David," directed by Henry King, released by First National.

"Robin Hood," directed by Allan Dwan, released by United Artists.

"Orphans of the Storm," directed by D. W. Griffith, released by D. W. Griffith, Inc.—United Artists.

"The Covered Wagon," directed by James Cruze, released by Paramount.

"Merry-Go-Round," directed by Rupert Julian, released by Universal.

"The Hunchback of Notre Dame," directed by Wallace Worsley, released by Universal.

"Down to the Sea in Ships," directed by Elmer Clifton, released by Hodkinson Company.

"Little Old New York," directed by Sidney Olcott, released by Cosmopolitan.

"The Sea Hawk," directed by Frank Lloyd, released by First National.

"Monsieur Beaucaire," directed by Sidney Olcott, released by Paramount.

"The Marriage Circle," directed by Ernst Lubitsch, released by Warner Brothers.

"The Ten Commandments," directed by Cecil B. De Mille, released by Paramount.

"The Kid," directed by Charlie Chaplin, released by First National.

"The Merry Widow," directed by Erich von Stroheim, released by Metro-Goldwyn.

"The Last Laugh," directed by F. W. Murnau, released by Universal.

"The Big Parade," directed by King Vidor, released by Metro-Goldwyn.

"The Crowd," directed by Richard Boleslawski, released by The Film Guild.

"Bugle," directed by William Wellman, released by Paramount.

"Chang," directed by E. A. Dupont, released by Paramount.

"Red Dust," directed by Victor Fleming, released by Paramount.

"Bella Donna," directed by Hugh Ford, released by United Artists.

"Red Hair," directed by Alexander Korda, released by The Film Guild.

"The Way of All Flesh," directed by Victor Fleming, released by Paramount.

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"Red Dust," directed by Victor Fleming, released by Paramount.

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"Red Hair," directed by Alexander Korda, released by The Film Guild.

AMERICANS CUT FEVER IN AFRICA

French Decide to Use Method Adopted by Rockefeller Foundation.

By the United Press.

LAGOS, Nigeria, March 4.—The efforts of the Rockefeller Foundation at Lagos have been so successful in ridding Dahomey and Nigeria of yellow fever that French Colonial Administration authorities decided today to copy the American methods in all of the French West African empire.

French Colonials praise the American initiative, which they term one of civilization's greatest gifts to the African natives. Wherever the American scientists have worked the death rate from yellow fever has been brought down at least three-fourths.

Oil is spread on swamps which are too large to be dried up or drained immediately. Cement is used to block holes in trees in which enough water can gather from rains to allow fever mosquitoes to breed.

Fever-stricken natives also are vaccinated.

GRIFFITH ACCUSER CLEAR

No Plot Apparent in $001,000 Suit of Girl, Says Fitts.

By the Associated Press.

LOS ANGELES, March 4.—District Attorney Buron Fitts said today investigation of the $001,000 suit brought by Mrs. Pam Ostell, film actra, against David Wark Griffith, director, had failed to produce facts warranting criminal prosecution and had been closed.

Mrs. Ostell accused the director of criminal assault.

"A request was made of this office to investigate certain phases of the Griffith matter," Fitts said. "The investigation has been exhaustive in scope, but has produced no facts that would warrant at this time a criminal prosecution."

BACK TO MAIN STREETS

By World-Telegram Staff Photographer.

Mr. and Mrs. Sinclair Lewis photographed today on the lines Europe on their return from Europe.

LE NAT

(Co
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Lewis bri
"No, I ha
Did he say th
'Changes
The author
"Babbitt" had
utes earlier that
be interviewed,
to say. That wa
"New York may
streets," he snap
has the noisiest
thought for a min
ous, characteristic
Brooklyn," he decla
said some mighty
when they found
Brooklyn. I guess th
there."

Mrs. Lewis Infor

He was informed
had classed him with
ten.

"Why," interposed
who used to be Dorothy
newspaper woman,
alike at all!"

Lewis grinned.

"Mike's a good
Then back
"He says
I suppose

DOROTHY DIX HAS HEPATITIS

By the Associated Press.

LONDON, March 4.—
American actress, is
home here recuperati
section for the rem
ots.

INDIVIDUAL FILMS, INC.

ADVERTISING - ~~PUBLICITY~~ - ~~EXPLOITATION~~

Campaign

Subject LINCOLN

Date AUGUST 21 1930

Theatre CENTRAL

#1

Their love was the most beautiful ever known!

Joseph M. Schenck Presents

D.W. GRIFFITH'S "LINCOLN"

FIRST ALL-TALKING PICTURE

Adapted for the Screen by STEPHEN VINCENT BENET

Author of "John Brown's Body" Pulitzer Prize Poem

with WALTER HUSTON and UNA MERKEL

The love of young Lincoln (Walter Huston) for the sweet Ann Rutledge (Una Merkel) **is one of the most tender and moving romances ever shown in motion pictures!** . . . and how the genius Griffith has caught its spirit and given it fragile beauty! . . . shown as the "Ann" who taught Lincoln what love was . . . and the Lincoln who learned, and liked it.

This love story is but one of the many surprises the cameras have caught in D. W. Griffith's supreme achievement! **The young Lincoln that nobody knows** . . . his hopes . . . his disappointments! The story of his love for this girl which causes him to desert Mary Todd on their bridal day! . . . Sweeping on to its tremendous climax, **Griffith pictures the tumultuous days of the Civil War! . . . Sheridan's Ride . . . and gives to the world a new conception of moving drama . . . divinely alive with color!**

Gala World Premiere

MONDAY EVENING AT 8:45

CENTRAL THEATRE

BROADWAY and 47TH STREET

Twice Daily Thereafter, 2.45 and 8.45

No advance in Prices for the Premiere Showing

THE CAST INCLUDES

Hobart Bosworth
Frank Campeau
Kay Hammond
Ian Keith
Henry B. Walthall
Griffis La Varre
Susan Ballantyne
Helen Ware

UNITED ARTISTS PICTURE

N.Y. Herald-Tribune
Aug 21 1930

The Most Astounding Performance Ever Seen On Stage Or Screen!

Walter Huston, Broadway's most distinguished stage star, who in motion pictures has captured the popular favor of millions, gives to the world in this Griffith masterpiece the greatest individual performance ever seen on stage or screen! Moving and appealing is his Lincoln . . . a thrilling . . . dramatic . . . romantic figure destined to be acclaimed the screen's finest achievement!

As though inspired by their tasks the great cast rises to lofty heights . . . nothing more beautiful and tender has been seen than the Ann Rutledge as portrayed by that sensational new screen discovery UNA MERKEL. There is grandeur in Hobart Bosworth's *General Lee* . . . Pathos in Henry Walthall's *"Little Colonel"* . . . Living Battle in Frank Campeau's *"Phil" Sheridan!*

Joseph M. Schenck Presents

A Picture as Epoch Making as "The Birth of a Nation"

D. W. GRIFFITH'S "LINCOLN"

FIRST ALL TALKING PICTURE

with Walter Huston and Una Merkel

UNITED ARTISTS PICTURE

Story and Production Design by John W. Considine, Jr.

Adapted for the screen by

STEPHEN VINCENT BENET

Author of "John Brown's Body" — Pulitzer Prize Poem

GALA WORLD PREMIERE

MONDAY EVENING AT 8:45

CENTRAL THEATRE

BROADWAY and 47th STREET

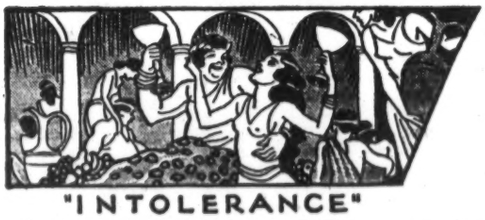
Telephone Bryant 9-8300

N.Y. Morning World
Aug 21 1930

New York Has Not Seen Such A Picture In 15 Years!

1915

"BIRTH OF A NATION"



1916

"INTOLERANCE"

1918

"HEARTS OF THE WORLD"

1921

"WAY DOWN EAST"

1922

"ORPHANS OF THE STORM"

— *And Now!*

D. W. Griffith, greatest directorial genius the screen has ever known, who 15 years ago gave the world its greatest motion picture, "The Birth of a Nation," has again created a human document of masterful conception!

For 15 years it has been Griffith's ambition to tell the story of LINCOLN, his life and his loves! Even while the world acclaimed the tremendous spectacle of his "Intolerance" there loomed the Griffith vision of this mighty picture!

Its great possibilities grew even while he produced the never to be forgotten "Orphans of the Storm"! Mightier than the regiments that shook the Earth in "Hearts of the World" and a thousand times more gripping than the heart appeal of "Way Down East," Griffith saw in LINCOLN potentialities for the supreme picture of the age!

Now! His ambition has been achieved!... LINCOLN is the most important motion picture produced in 15 years!

1930 D.W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

with **Walter Huston**

and **Una Merkel**

UNITED ARTISTS PICTURE

Dramatized from "Abraham Lincoln" by Stephen Vincent Benet

Author of "John Brown's Body" — Pulitzer Prize Poem

Story and Production Advisor, John W. Considine, Jr.

100% Talkie Production

MONDAY EVENING AT 8.45

CENTRAL THEATRE

BROADWAY AND 47TH STREET

TWICE DAILY TWILIGHT 2.30 AND 8.15

NO ADVANCE IN PRICES ON THE EVENING

Mornings 75c, $1.10, $1.65 and $2.20

Matinees (Including Sat., Sun. and Holi.) 50c, 75c, $1.10

My Eve. Journal Aug 21/1930

Their love was the most beautiful ever known!

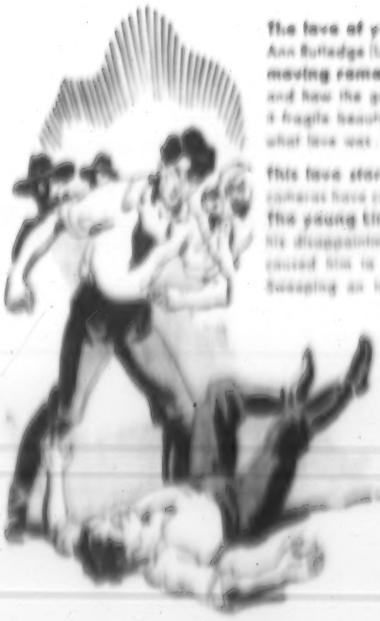
Joseph M. Schenck
Presents

D.W. GRIFFITH'S "LINCOLN"

FIRST ALL-TALKING PICTURE

Adapted for the Screen by
STEPHEN VINCENT BENET
Author of "John Brown's Body"
Pulitzer Prize Poem

with WALTER HUSTON and UNA MERKEL



The love of young Lincoln (Walter Huston) for the sweet Ann Rutledge (Una Merkel) **is one of the most tender and moving romances ever shown in motion pictures!** . . . and how the genius Griffith has caught its spirit and given it fragile beauty! . . . shown us the "Ann" who taught Lincoln what love was . . . and the Lincoln who learned, and liked it.

This love story is but one of the many surprises the cameras have caught in D. W. Griffith's supreme achievement **The young Lincoln that nobody knows** . . . his hopes . . . his disappointments! The story of his love for this girl which caused him to desert Mary Todd on their bridal day! Sweeping on in its tremendous climax, **Griffith pictures the tumultuous days of the Civil War! . . . Sheridan's Ride** . . . and **gives to the world a new conception of moving drama** . . . dynamic alive with color!

Gala World Premiere
MONDAY EVENING AT 8:45
CENTRAL THEATRE
BROADWAY and 47TH STREET
Twice Daily Thereafter, 2:45 and 8:45
No Advance in Prices for the Premiere

THE CAST INCLUDES

UNITED ARTISTS PICTURE

Music and Production Arrangements JOHN W. CHAMBERLIN, JR.

My Times
My American

August 22
1930

New York Has Not Seen Such A Picture In 15 Years!

1915

"BIRTH OF A NATION"

1916

"INTOLERANCE"

1918

"HEARTS OF THE WORLD"

1921

"WAY DOWN EAST"

1922

"ORPHANS of the STORM"

D. W. Griffith, greatest dramatic genius the screen has ever known, who 15 years ago gave the world its greatest motion picture, "The Birth of a Nation," has again created a human document of masterful conception!

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Now! His ambition has been achieved!...LINCOLN is the most important motion picture produced in 15 years!

—And Now!

1930 D. W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

with Walter Huston
and Una Merkel

UNITED ARTISTS PICTURE

STEPHEN VINCENT BENET

MONDAY EVENING AT 8:45

CENTRAL THEATRE

My Eve. World. August 22 1930

Their love was the most beautiful ever known!

Joseph M. Schenck Presents

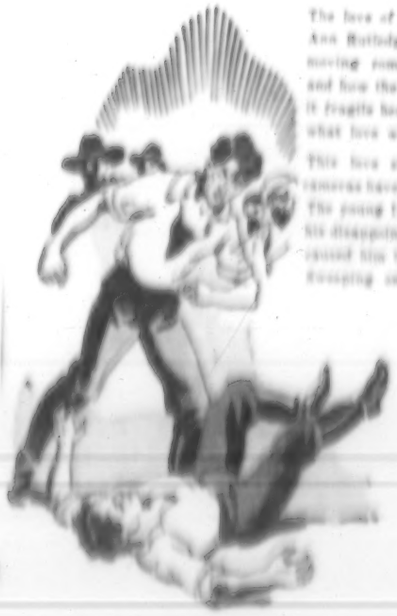
D.W. GRIFFITH'S "LINCOLN"

FIRST ALL-TALKING PICTURE

Adapted for the Screen by STEPHEN VINCENT BENET

Author of "John Brown's Body" Pulitzer Prize Poem

with **WALTER HUSTON** and **UNA MERKEL**



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This love story is but one of the many surprises the cameras have caught in D. W. Griffith's supreme achievement! The young Lincoln that nobody knows . . . his hopes . . . his disappointments! The story of his love for this girl which caused him to desert Mary Todd on their bridal day! . . . Sweeping on in its tremendous climax, Griffith pictures the momentous days of the Civil War . . . Sheridan's ride . . . and gives to the world a new conception of moving drama . . . divinely alive with color!

Gala World Premiere
MONDAY EVENING AT 8:45
CENTRAL THEATRE
BROADWAY and 47th STREET
Twice Daily Thereafter 2:45 and 8:45
No advance in Prices for the Premiere
Prices: 50c, 75c, $1, $1.50, $2, $2.50, $3, $3.50
SEATS NOW ON SALE AT BOX OFFICE

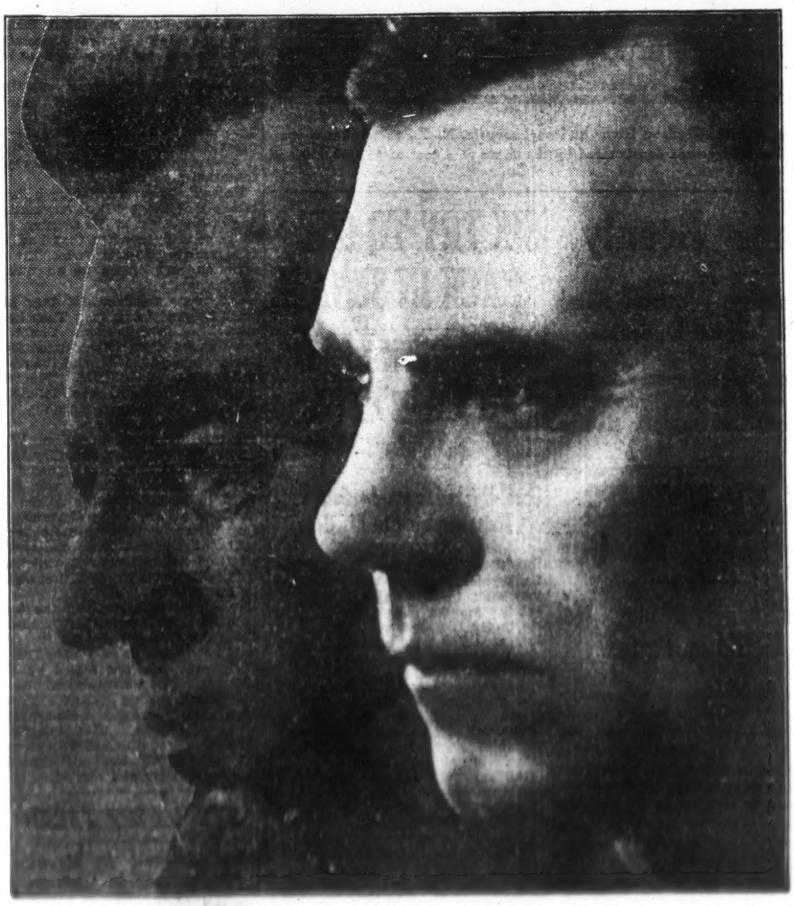
THE CAST INCLUDES

Walter Huston	Mary B. Wallace	UNITED
Una Merkel	Lucile La Verne	ARTISTS
Kay Hammond	Jason Robards	PICTURE
Ian Keith	Hobart Bosworth	

Story and Production Under John W. Considine Jr.

My Eve. Sun. Aug. 22 1930

The Most Astounding Performance Ever Seen On Stage Or Screen



Walter Huston, Broadway's most distinguished stage star, who in motion pictures has captured the popular favor of millions,

gives to the world in this Griffith masterpiece the greatest individual performance ever seen on stage or screen! Moving and appealing is his Lincoln...a thrilling...dramatic...romantic figure destined to be acclaimed the screen's finest achievement!

As though inspired by their tasks the great cast rises to lofty heights... nothing more beautiful and tender has been seen than the *Ann Rutledge* as portrayed by that sensational new screen discovery UNA MERKEL. There is grandeur in Hobart Bosworth's *General Lee*...Pathos in Henry Walthall's *"Little Colonel"*...Living Battle in Frank Campeau's *"Phil" Sheridan!*

Joseph M. Schenck Presents

A Picture as Epoch Making as "The Birth of a Nation"

D. W. GRIFFITH'S "LINCOLN"

FIRST ALL TALKING PICTURE

with Walter Huston

and Una Merkel

UNITED ARTISTS PICTURE

STEPHEN VINCENT BENET

WELL WORLD PREMIERE

MONDAY EVENING AT 8:45

CENTRAL THEATRE

BROADWAY 42d STREET

N.Y. Times
N.Y. Herald-Tribune - August 28
N.Y. Eve. Graphic 1930
N.Y. Eve. Journal August 23

MONDAY at 8:45 P. M.

The Most Important Motion Picture Produced in 15 Years!

Joseph M. Schenck Presents

D. W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

With WALTER HUSTON and UNA MERKEL

UNITED ARTISTS PICTURE

Adapted for the screen by Stephen Vincent Benet

Story and Production Adviser John W. Considine, Jr.

GALA WORLD PREMIERE
MONDAY EVENING at 8:45
CENTRAL THEATRE

Broadway and 47th Street

No advance in Prices for the Premiere. Eves. (Sc. $1, $1.50, $2
Mats. 50c, 75c, $1. Seats now on sale at Box Office

My Sun. American August 24 1930

Their love was the most beautiful ever known!

Joseph M. Schenck Presents

D.W. "GRIFFITH'S "LINCOLN"

FIRST ALL-TALKING PICTURE

Adapted for the Screen by STEPHEN VINCENT BENET

Author of "John Brown's Body" Pulitzer Prize Poem

with WALTER HUSTON and UNA MERKEL

The love of young Lincoln (Walter Huston) for the sweet Ann Rutledge (Una Merkel) is one of the most tender and moving romances ever shown in motion pictures!... and how the genius Griffith has caught its spirit and given it fragile beauty!... shown as the "Ann" who taught Lincoln what love was... and the Lincoln who learned, and lived it.

This love story is but one of the many surprises the cameras have caught in D. W. Griffith's supreme achievement the young Lincoln that nobody knows... his hopes... his disappointment! The story of his love for this girl which caused him to desert Mary Todd on that bridal day!... Sweeping on in its tremendous climax, Griffith pictures the tumultuous days of the Civil War!... Sheridan's Ride... and gives to the world a new conception of moving drama... Lincoln alive and real!

Gala World Premiere

MONDAY EVENING AT 8:45

CENTRAL THEATRE

BROADWAY AND 47TH STREET

Price Daily Matinees, $.55 and $.65

No advance in Prices for the Premiere

THE CAST INCLUDES

Robert Barrat — Dale R. Walker

Frank Campeau — Cliffe H. Stuart

Kay Hammond — Louis Fabian

Ian Keith — Hans Weck

UNITED ARTISTS PICTURE

Disc and Film Recording Advice John W. Prestridge, Jr.

ny Sun. Times August 24. 1930

The Most Astounding Performance Ever Seen On Stage Or Screen!

Walter Huston, Broadway's most distinguished stage star, who in motion pictures has captured the popular favor of millions, gives to the world in this Griffith masterpiece the greatest individual performance ever seen on stage or screen! Moving and appealing is his Lincoln . . . a thrilling . . . dramatic . . . romantic figure destined to be acclaimed the screen's finest achievement!

As though inspired by their tasks, the great cast rises to lofty heights . . . nothing more beautiful and tender has been seen than the *Ann Rutledge* as portrayed by that sensational new screen discovery, UNA MERKEL. There is grandeur in Hobart Bosworth's *General Lee* . . . Pathos in Henry Walthall's "*Little Colonel*" . . . Living Battle in Frank Campeau's "*Phil*" *Sheridan!*

Joseph M. Schenck Presents

A Picture as Epoch Making as "The Birth of a Nation"

D. W. GRIFFITH'S "LINCOLN"

FIRST ALL-TALKING PICTURE

with **Walter Huston**

and **Una Merkel**

UNITED ARTISTS PICTURE

STEPHEN VINCENT BENET

RALE WORLD PREMIERE

MONDAY EVENING AT 8:45

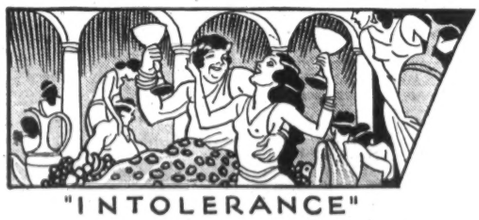
CENTRAL THEATRE

BROADWAY AT 47th STREET

New York Has Not Seen Such A Picture In 15 Years!

1915

"BIRTH OF A NATION"



1916

"INTOLERANCE"

1918

"HEARTS OF THE WORLD"

1921

"WAY DOWN EAST"

1922

"ORPHANS of the STORM"

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Now! His ambition has been achieved!... **LINCOLN is the most important motion picture produced in 15 years!**

1930 D.W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

with Walter Huston and Una Merkel

UNITED ARTISTS PICTURE

Presented By Joseph M. Schenck. Adapted For The Screen By

STEPHEN VINCENT BENET

Author of "John Brown's Body"—Pulitzer Prize Poem

Directed and Produced Among Others by D. W. GRIFFITH, Jr.

Gala World Premiere

MONDAY EVENING AT 8:45

CENTRAL THEATRE

BROADWAY and 47th STREET

Twice Daily Thereafter 2:45 and 8:45

No Advance in Prices for the Premiere

Premiere Fee, $1.00, $1.50 and $2.00

Matinees (Including Sat. Eve. and Holi Eve.) Fee, $1.00

Seats Now on Sale at Box Office

The Cast Includes

HOBART BOSWORTH

HENRY B. WALTHALL

FRANK CAMPEAU

LUCILLE LA VERNE

RAY HAMMOND

LON CHAPLIN

JASON ROBARDS

HELEN WARE

N.Y. Sun. Herald-Tribune August 24, 1930

TOMORROW!

The World of Motion Pictures
Will Be Reborn!

N.Y. Sun. World
Aug. 24/1930

TONIGHT at 8:45 P.M.
The Most Important Motion Picture Produced in 15 Years!

Joseph M. Schenck Presents

D. W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

With WALTER HUSTON and UNA MERKEL

UNITED ARTISTS PICTURE
Adapted for the screen by
Stephen Vincent Benet
Story and Production Advisor
John W. Considine, Jr.

GALA WORLD PREMIERE
TONIGHT at 8:45
CENTRAL THEATRE
Broadway and 47th Street

No advance in Prices for the Premiere. Eves. 75c, $1, $1.50, $2
Mats. 50c, 75c, $1. Seats now on sale at Box Office.

Tomorrow comes "LINCOLN" . . . and again D. W. GRIFFITH gives to the world *a picture as epoch-making as was his "Birth of a Nation" of 15 years ago!*

Only Griffith could have conceived the picture of "LINCOLN"! . . . Only Griffith could have caught the *tenderness* and *beauty* of the *incomparable love story* . . . only Griffith could picture the *Earth-shaking drama* that revolved around the human figure of Lincoln!

ONLY GRIFFITH CAN SURPASS GRIFFITH!

TOMORROW!

Joseph M. Schenck Presents
UNITED ARTISTS PICTURE

D. W. GRIFFITH'S "LINCOLN"

Adapted for the screen by STEPHEN VINCENT BENET
Story and Production Advisor, John W. Considine, Jr.

With Walter Huston
and Una Merkel

Hobart Bosworth	Henry B. Walthall
Frank Campeau	Lucille La Verne
Ray Hammond	Jim Roth
Jason Robards	Helen Ware

Gala World Premiere
MONDAY EVENING at 8:45
CENTRAL THEATRE
Broadway and 47th Street
Eves. Daily (including S. & S.) 8:45
No Advance in Prices for the Premiere
Evenings 75, $1.00, $1.50 & $2.00
Matinees (Exc. Sat. Sun. & Hol.) 50, 75 & $1.00
Seats Now on Sale at Box Office

Ny World
Ny Times Aug. 25 1930
Ny Herald-Tribune

NEW YORK! HERE IT IS!

Joseph M. Schenck Presents

D.W. GRIFFITH'S "LINCOLN"

FIRST ALL TALKING PICTURE

Today! Motion Pictures Are Reborn!

Today! D. W. Griffith writes a new chapter in screen history . . . just as 15 years ago he revolutionized motion pictures with "The Birth of a Nation"! Today! with the opening of "LINCOLN", his first all talking production, the greatest directorial genius the world has known gives to the world a new conception of moving drama . . . divinely alive with voice! Today! with the presentation of "LINCOLN" comes the answer to public's insistent demand for a new standard in talking pictures!

Today! New York will see the inspired creation of a genius! Romance . . . the most beautiful love story ever told! Drama . . . freighted with great emotion! Spectacle! . . . Epic thrilling in its majesty and power! Unchallenged for 15 years D. W. Griffith sends the supreme master of the screen!

ONLY GRIFFITH CAN SURPASS GRIFFITH!

With
Walter Huston
and
Una Merkel

The Cast Includes
IMOGENE ROBERTS
HENRY B. WALTHALL
FRANK CAMPEAU
LOUISE LA VERNE
RAY HANNOLD
JAN BRETT
FRED O'BRADY
HELEN WARE

Adapted for the screen by
STEPHEN VINCENT BENET
Author of "The Beast's Ride"
Pulitzer Prize Poet

Directed by Frederick Arthur
JOHN W. CONSTINE JR.

UNITED ARTISTS PICTURE

Gala
World Premiere
TONIGHT
8:45
CENTRAL THEATRE
Broadway & 47th
Twice Daily, Matinees 2:15 & 8:15
Evenings 75c, $1.00, $1.50 & $2.00
Matinees 75c, $1.00 & $1.50
Seats Now on Sale at Box Office

Ny News
Ny American
Ny Mirror

Aug 25 1930

TONIGHT at 8:45 P. M.

The Most Important Motion Picture Produced in 15 Years!

Joseph M. Schenck Presents

D. W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

With WALTER HUSTON and UNA MERKEL

UNITED ARTISTS PICTURE

Adapted for the screen by
Stephen Vincent Benet
Story and Production Advisor
John W. [illegible], Jr.

GALA WORLD PREMIERE

TONIGHT at 8:45

CENTRAL THEATRE

Broadway and 47th Street

No advance in Prices for the Premiere. Eves. 75c, $1, $1.50, $2
Mats. 50c, 75c, $1. Seats now on sale at Box Office.

N.Y. Eve. Sun. August 25

TONIGHT! The Most Important Picture in 15 Years!

1915

"BIRTH OF A NATION"

1916

"INTOLERANCE"

1918

"HEARTS OF THE WORLD"

1921

"WAY DOWN EAST"

1922

"ORPHANS OF THE STORM"

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—And Now!

1930 D. W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

with **Walter Huston**

and **Una Merkel**

UNITED ARTISTS PICTURE

Produced by David M. Hewart. Adapted to the Screen by STEPHEN VINCENT BENET Author of "John Brown's Body," Pulitzer Prize Poem

The Cast Includes
HOBART BOSWORTH
HENRY B. WALTHALL
FRANK CAMPEAU
LUCILLE LA VERNE
RAY HAMMOND
IAN KEITH
LYON HOBARDS
HELEN WARE

TONIGHT AT 8:45

CENTRAL THEATRE

BROADWAY and 47TH STREET

Twice Daily Thereafter 2:45 and 8:45

No advance in prices for this Premiere

Evenings 75c, $1.00, $1.50 and $2.00

Matinees (Starting Sat. 27th and Daily Thereafter) 50c, 75c, $1.00

SEATS NOW ON SALE AT BOX OFFICE

N.Y. Eve. World Aug 25 1930

TONIGHT! The Most Astounding Performance Ever Seen!

Walter Huston, Broadway's most distinguished stage star, who in motion pictures has captured the popular favor of millions,

gives to the world in this Griffith masterpiece the greatest individual performance ever seen on stage or screen! Moving and appealing is his Lincoln . . . a thrilling . . . dramatic . . . romantic figure destined to be acclaimed the screen's finest achievement!

As though inspired by their tasks the great cast rises to lofty heights . . . nothing more beautiful and tender has been seen than the *Ann Rutledge* as portrayed by that mesmerizing new screen discovery UNA MERKEL. There is grandeur in Hobart Bosworth's *Judge Cole* . . . Pathos in Henry Walthall's *Little Colonel* . . . Loving barts in Frank Campeau's *"Pop" Vaughan!*

Joseph M. Schenck Presents

A Picture as Epoch Making as "The Birth of a Nation"

D.W. GRIFFITH'S "LINCOLN"

FIRST ALL-TALKING PICTURE

with **Walter Huston**

and **Una Merkel**

UNITED ARTISTS PICTURE

STEPHEN VINCENT BENET

GALA WORLD PREMIERE

TONIGHT AT 8.45

CENTRAL THEATRE

BROADWAY AT 47th STREET

INDIVIDUAL FILMS, INC.

ADVERTISING - PUBLICITY - EXPLOITATION

Campaign

Subject

Date

Theatre

#2

Ny Eve. Post
Aug. 25 1930

TONIGHT at 8:45 P. M.

The Most Important Motion Picture Produced in 15 Years!

Joseph M. Schenck Presents

D. W. GRIFFITH'S

FIRST ALL-TALKING PICTURE

"LINCOLN"

With WALTER HUSTON
and UNA MERKEL

UNITED ARTISTS PICTURE
Adapted for the screen by
Stephen Vincent Benet
Story and Production Adviser
John W. Considine, Jr.

GALA WORLD PREMIERE

TONIGHT at 8:45

CENTRAL THEATRE

Broadway and 47th Street

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My Eve Telegram Aug 25 1930

TONIGHT!

The World of Motion Pictures Will Be Reborn!

Tonight comes "LINCOLN" . . . and again D. W. GRIFFITH gives to the world **a picture as epoch-making as was his "Birth of a Nation" of 15 years ago!**

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ONLY GRIFFITH CAN SURPASS GRIFFITH!

TONIGHT!

Joseph M. Schenck Presents

UNITED ARTISTS PICTURE

D. W. GRIFFITH'S "LINCOLN"

Adapted for the screen by STEPHEN VINCENT BENET
Story and Production Adviser, John W. Considine, Jr.

With Walter Huston and Una Merkel

Robert Emmett Keane — Henry B. Walthall
Frank Campeau — Lucille La Verne
Ray Hammond — Ian Keith
Jason Robards — Helen Ware

Gala World Premiere

TONIGHT at 8:45

CENTRAL THEATRE

Broadway and 47th Street
Twice Daily Thereafter at 2:45 & 8:45

930 Morning Tel. — August 26

THE PICTURE THEY ARE CHEERING!
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
United Artists Picture
With WALTER HUSTON and Una Merkel
Twice Daily, CENTRAL THEATRE
2:45 & 8:45 Broadway and 47th
Mats. .50, .75, $1. Eves. .75, $1, $1.50 & $2

My Mirror Aug 27. 1930

D. W. GRIFFITH'S
"LINCOLN".
With WALTER HUSTON and Una Merkel
Twice Daily 2:45 and 8:45
CENTRAL THEATRE, B'way and 47th

My Eve. Post

Aug 27. 1930

"A worthy offering... genuinely fine and inspiring performance... Mr. Huston is thoroughly believable in the role"

Mordaunt Hall in The Times

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First All-Talking Picture
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Aug. 27 1930

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Regina Crewe in American

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★ ★ ★ ★
FOUR STARS!
"Griffith's Abraham Lincoln Superb! Audience Above Star (sic)! We loved Abraham Lincoln."
Jean Fleur in Daily News

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My Eve. Aug 27

D. W. GRIFFITH'S
"LINCOLN"

My morning. The World.
My Herald-Tribune Aug 27 1930
~~Jour Eve. Sun.~~

"LINCOLN"
STIRS BROADWAY
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Critics Acclaim Masterpiece of Screen Entertainment!

★★★★ Four Stars

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IRENE THIRER, DAILY NEWS

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GEORGE GERHARD, EVENING WORLD

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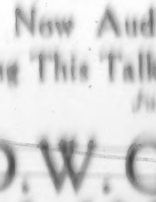

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Ny Eve Journal
Ny Eve Sun
Aug 27 1930

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—William Boehnel, Telegram.

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—Blanche Johnston, Morning.

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Music and Production Effects HUGO RIESENFELD

UNITED ARTISTS PICTURE

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Seats Now Selling at Box Office 8 Weeks in Advance

N.Y. Morning Aug 28 1930

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BEAUTIFUL...
IMPRESSIVE...
SPECTACULAR"

Bland Johaneson in Mirror

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Midnite Show Sat. Night at 11:30
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Seats Selling 3 Weeks in Advance

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Quinn Martin in The World

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My Times Aug. 28

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ELSIE JANIS, SUNDAY

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FIRST ALL-TALKING PICTURE

Adapted for the screen by STEPHEN VINCENT BENET

Sole Art Production Adviser JOHN W. CORBIN JR.

Evenings 75c, $1.00, $1.50 & $2.00
Matinees 50c, 75c, $1.00 & $1.50
$2.50, $3.00

D.W. GRIFFITH'S "LINCOLN"

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United Artists Picture

Twice Daily at 2:45 and 8:45
Mat. Performances MONDAY and WEDNESDAY (Lincoln Day)
at 2:45 ONLY
Midnight Performance SATURDAY NIGHT at 11:30

Central Theatre

Broadway and 47th St.

Seats Now Selling at Box Office 8 Weeks in Advance

N.Y. Eve Aug 28 1930

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N.Y. Eve. Journal Aug 28 1930

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N.Y. World Aug 29 1930

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The Journal Aug 29 1930

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N.Y. Eve Sun Aug. 29 1930

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Aug 29 1930

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"Lincoln is WORTHY. It is BEAUTIFUL. It is IMPRESSIVE. It is SPECTACULAR."

—*BLAND JOHANESON, DISPATCH*

"GRIFFITH TURNED OUT A TREMENDOUS WINNER . . . Griffith and Benet have done a job here of which they might be proud. WALTER HUSTON HAS GIVEN ONE OF THE MOST SINCERE, SYMPATHETIC AND HUMAN PERFORMANCES IT HAS BEEN OUR PRIVILEGE TO SEE . . . the war stuff was thrilling, too . . . it will make oodles of money."

—*GEORGE GERHARD, EVENING WORLD*

"A worthy offering . . . GENUINELY FINE AND INSPIRING PERFORMANCE BY WALTER HUSTON . . . thoroughly believable in the role."

—*MORDAUNT HALL, TIMES*

"Walter Huston's work is nothing short of brilliant. He makes the character a human being, as Lincoln the Man! MR. GRIFFITH HAS TURNED OUT A PICTURE TO BE PROUD OF. Una Merkel contributes one of the finest performances of the year. Abraham Lincoln is A PICTURE THAT CALLS FOR YOUR ATTENTION."

—*WILLIAM BORNHOFT, TELEGRAM*

"Mr. Griffith's direction has dignity, humor, pathos and understanding. THE PICTURE IS APPEALING ENTERTAINMENT."

—*ROSE FELSCHER, JOURNAL*

"A WORTHY SUCCESSOR TO HIS 'BIRTH OF A NATION' . . . perfectly balanced . . . it leaves one open with the force of its appeal . . . Walter Huston has reached the high mark of his acting career on the stage and screen . . . ABRAHAM LINCOLN CANNOT BE MISSED BY ANY ONE.

Ten Years from Now Audiences Will Still Be Viewing This Talking Film"

Julia Shawell in Graphic

Joseph M. Schenck Presents

FIRST ALL-TALKING PICTURE

Adapted for the screen by STEPHEN VINCENT BENET

Story and Production Advisor JOHN W. CONSIDINE, JR.

D. W. GRIFFITH'S "LINCOLN"

with WALTER HUSTON and UNA MERKEL

United Artists Pictures

Twice Daily at 2:45 and 8:45

Central Theatre

Broadway and 47th St.

Seats Now Selling at Box Office 6 Weeks in Advance

Ny News
Aug 29 1930

"LINCOLN"

STIRS BROADWAY

TO THUNDEROUS CHEERS

Critics Acclaim It Masterpiece of Screen Entertainment!

"Ten Years From Now Audiences Will Still Be Viewing this Talking Film

. . A WORTHY SUCCESSOR TO HIS 'BIRTH OF A NATION'. . perfectly balanced. . . it leaves one spent with the force of its appeal. Walter Huston . . has reached the high mark of his acting career on the stage and screen . . ABRAHAM LINCOLN CANNOT BE MISSED BY ANY ONE."

JULIA SHAWELL IN GRAPHIC

"APPROACHING PERFECTION. AN EARNEST AND WORTHY CONTRIBUTION to the better things of the talking pictures."

QUINN MARTIN, EVE WORLD

"Lincoln inspiring film. . A NOBLE PICTURE. . many thrilling incidents . . . an entertainment which is at once ENJOYABLE AND INSPIRING. . . Mr. Huston's greatest personal triumph. The film SHOULD BE RECEIVED WITH ACCLAIM. . . ."

SOCIAL COURT, LOGRICLE

"MR. HUSTON AS WELL AS MR. GRIFFITH DESERVE PROPER ENTHUSIASM. Mr. Huston's . . characterization becomes one of the finest achievements of the motion picture."

[illegible] IN. [illegible]

"Mr. Griffith's direction has depth, humor, pathos and understanding. THE PICTURE IS APPEALING ENTERTAINMENT."

[illegible]

★ ★ ★ ★

"AUDIENCE CHEERS 4 STAR TALKIE. . . poignantly beautiful, powerfully dramatic and fiercely human . . . rings with grandeur and yet is so beautifully simple that it should please every man, woman and child! WE LOVE ABRAHAM LINCOLN."

IRENE THIRER, DAILY NEWS

"GRIFFITH TURNED OUT A TREMENDOUS WINNER. . . Walter Huston has given one of the most sincere, sympathetic and human performances it has been our privilege to see."

GEORGE GORDON, EVENING WORLD

"A worthy offering. . . GENUINELY FINE AND INSPIRING PERFORMANCE BY WALTER HUSTON. . . thoroughly believable in the role."

[illegible] DAILY MIRROR

"Walter Huston's work is nothing short of brilliant. He makes the character a human being. . MR. GRIFFITH HAS TURNED OUT A PICTURE TO BE PROUD OF. . . A PICTURE THAT CALLS FOR YOUR ATTENTION."

[illegible] JOURNAL, [illegible]

"Lincoln is WORTHY. IT IS BEAUTIFUL. IT IS IMPRESSIVE. IT IS SPECTACULAR."

[illegible] TELEGRAM, [illegible]

[illegible]
PRESENTS
FIRST ALL
TALKING PICTURE
Adapted by the author by
STEPHEN VINCENT
BENET
[illegible]
[illegible]
EVENINGS
[illegible]
MATINEES
[illegible]

D. W. GRIFFITH'S
"LINCOLN"
with WALTER HUSTON and UNA MERKEL

[illegible]
TWICE DAILY AT 2.30 & 8.30
[illegible]
[illegible]
[illegible]

CENTRAL THEATRE

[illegible]

Seats Now Selling at Box Office 8 Weeks in Advance

Aug. 30 1930

N.Y. Times

3 SHOWS SUN.-MON. 2:45-5:45 8:45
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON-Una Merkel
CENTRAL THEATRE, B'way & 47th St.

N.Y. News

3 SHOWS SUN.-MON. 2:45-5:45 8:45
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON-Una Merkel
CENTRAL THEATRE, B'way & 47th St.

The World

3 SHOWS SUN., MON. 2:45-5:45-8:45
D.W. Griffith's
"LINCOLN"
WALTER HUSTON-Una Merkel
CENTRAL THEATRE, B'way & 47th St.

N.Y. Herald-Tribune

3 SHOWS SUN.-MON. 2:45-5:45 8:45
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON-Una Merkel
CENTRAL THEATRE, B'way & 47th St.

N.Y. Mirror

MIDNITE SHOW TONIGHT AT 11:30
D.W. GRIFFITH'S
FIRST ALL TALKING PICTURE
"LINCOLN"
With WALTER HUSTON & Una Merkel
CENTRAL THEATRE B'way & 47 St.
Daily 2:45-8:45 Ex Show Sun-Mon 6:45

N.Y. American

3 Shows Sun., Mon. 2:45-5:45-8:45
D. W. GRIFFITH'S
"LINCOLN"
Walter Huston—Una Merkel
CENTRAL THEATRE, B'way & 47 St.

N.Y. Telegram.

3 SHOWS SUN.-MON. 2:45-5:45-8:45
D. W. GRIFFITH'S
"LINCOLN"
WalterHuston-UnaMerkel
CENTRAL THEATRE, B'way & 47th St.

N.Y. Eve. Graphic

3 SHOWS SUN.-MON. 2:45-5:45-8:45
D. W. GRIFFITH'S
"LINCOLN"
Walter Huston-Una Merkel
CENTRAL THEATRE, B'way & 47th St.

N.Y. Sun.

3 SHOWS SUN.-MON. 2:45-5:45-8:45
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON-Una Merkel
CENTRAL THEATRE, B'way & 47th St.

Sunday Papers
Aug 31 1930

THE PICTURE NEW YORK IS CHEERING

" "

3 SHOWS TODAY AND MONDAY
CENTRAL THEATRE
BROADWAY AND 47th STREET
Seats Selling 4 Weeks In Advance

Sun. Telegraph
Aug 31 1930

THE PICTURE NEW YORK IS CHEERING
Joseph M. Schenck Presents
D. W. GRIFFITH'S
FIRST ALL-TALKING PICTURE
"LINCOLN"
with WALTER HUSTON
and UNA MERKEL
Adapted by Stephen Vincent Benet
Directed by Paul Fejos
Produced by D. W. Griffith
3 SHOWS TODAY AND MONDAY
CENTRAL THEATRE
Broadway and 47th Street
Seats Selling 4 Weeks In Advance

Morning Papers
Sep 1 1930

3 SHOWS TODAY At 2:45, 5:45 & 8:45 P. M.
The Picture All New York Is Cheering!
D. W. GRIFFITH'S
First All Talking Picture
"LINCOLN"
with WALTER HUSTON
and UNA MERKEL
CENTRAL THEATRE, B'way & 47th St.

Morning Papers
Sep 2 1930

D. W. GRIFFITH'S
"LINCOLN"
CENTRAL THEATRE

N.Y. Eve Sep 2

D. W. GRIFFITH'S
"LINCOLN"
CENTRAL THEATRE

Morning Sep 3

D. W. GRIFFITH'S
"LINCOLN"
With WALTER HUSTON
and Una Merkel
Daily 2.45, 8.45
CENTRAL THEATRE, B'way and 47th

Eve Sep 3

D. W. GRIFFITH'S
"LINCOLN"
With WALTER HUSTON and Una Merkel
CENTRAL THEATRE, Bway and 47th
Daily 2.45-8.45

Morning Sep 4

D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
With WALTER HUSTON
and Una Merkel
TWICE DAILY, 2.45 and 8.45
CENTRAL Thea., B'way & 47th St.

Eve Graphic Sep 3

THE PICTURE NEW YORK IS CHEERING!

"★★★★ Audience cheers 4-STAR "Talkie" . . . powerfully dramatic . . . fiercely human . . . —Irene Thirer in The News
A worthy offering . . . inspiring performance by Walter Huston. —Mordaunt Hall in Times
Worthy successor to 'Birth' of a Nation. —Julie Shawell in Graphic
A noble picture . . . enjoyable and inspiring . . . —Regina Crewe in American
Griffith turned out a tremendous winner. —George Gerhard in Evening World"

United Artists Picture . . . Presented by JOSEPH M. SCHENCK
Adapted by STEPHEN VINCENT BENET. Story and Production Advisor JOHN W. CONSIDINE, Jr.

TWICE DAILY AT 2.45 AND 8.45 P. M.

CENTRAL THEATRE
BROADWAY AND 47TH STREET

Evenings: 75c, $1.00, $1.50 and $2.00
Matinees: (Exc. Sat., Sun. and Hol.) 50, 75 and $1.00

Seats Selling 8 Weeks in Advance

Eve Graphic Sep 5

AMUSEMENTS AMUSEMENTS

The Picture New York Is Cheering!

Joseph M. Schenck Presents

D. W. GRIFFITH'S
"LINCOLN"

UNITED ARTISTS' ALL TALKING PICTURE
Adapted for the screen by STEPHEN VINCENT BENET
Story and Production Advisor, John W. Considine, Jr.

With Walter Huston
and Una Merkel

Twice Daily at 2.45 & 8.45

CENTRAL THEATRE
Broadway and 47th Street

Morning Sep 5

D. W. GRIFFITH'S
"LINCOLN"
with WALTER HUSTON
and UNA MERKEL
TWICE DAILY 2.45 & 8.45
CENTRAL THEATRE B'way & 47th

Eve Sep 4

D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
with WALTER HUSTON
and UNA MERKEL
TWICE DAILY—2.45 & 8.45
Central Theatre B'way & 47th St.

Morning Sep 6

D. W. GRIFFITH'S
"LINCOLN"
with WALTER HUSTON
and UNA MERKEL
TWICE DAILY 2.45 & 8.45
CENTRAL THEA., B'way & 47th St.

Morning Telegraph p 7

THE PICTURE NEW YORK IS CHEERING!
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
with WALTER HUSTON
and Una Merkel
United Artists Picture
3 SHOWS TODAY
2.45 5.45 8.45
CENTRAL THEATRE
Broadway and 47th Street

Sunday Sep 7

SECOND WEEK

THE PICTURE NEW YORK IS CHEERING!

JOSEPH M. SCHENCK *PRESENTS*

UNITED ARTISTS ALL TALKING PICTURE

D. W. GRIFFITH'S "LINCOLN"

WITH WALTER HUSTON *AND* UNA MERKEL

Adapted for the Screen by Stephen Vincent Benet
Story & Production Advisor, John W. Considine, Jr.
Daily, 2:45 & 8:45. Extra Show Today at 5:45

CENTRAL THEATRE, Broadway & 47th

Morning Sep 8

D. W. GRIFFITH'S
FIRST ALL TALKING PICTURE
"LINCOLN"
With WALTER HUSTON
And UNA MERKEL
Twice Daily 2.45 & 8.45. Ex.Show Sun.5.45
CENTRAL THEATRE B'way & 47th St.

Eve Sep 8

D.W. GRIFFITH'S
First All Talking Picture
"LINCOLN"
With WALTER HUSTON
and UNA MERKEL
TWICE DAILY—2.45 & 8.45
CENTRAL THEA., B'way & 47th St.

Herald-Tribune Sep 9

My American Sep 9

'INSPIRING'.... American
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL THEATRE, B'way & 47th

My Mirror Sep 9

"IT IS BEAUTIFUL" — Mirror
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47

Why LINCOLN IS THE TALK OF NEW YORK

SHE TAUGHT LINCOLN HOW TO LOVE-*and like it!*

"Seldom has the screen offered anything that even faintly approaches the scenes of Lincoln's courtship of the lovely Ann Rutledge."—*Eve. Telegram.*

"The Story of Lincoln's love for Ann Rutledge is throat clutching in its tragic beauty."—*Brooklyn Standard Union.*

"Una Merkel as Ann Rutledge was one of the most appealing figures the current film season has yet offered."—*Graphic.*

JOSEPH M. SCHENCK PRESENTS

D. W. GRIFFITH'S

GREATEST ACHIEVEMENT

"LINCOLN"

THE STORY OF A MAN

WALTER HUSTON UNA MERKEL

TWICE DAILY AT 2:45 AND 8:45

CENTRAL THEATRE

BROADWAY and 47 STREET

My Eve. Journal Sep 9

Why Lincoln is the Talk of New York

LINCOLN DESERTED HER AT THE ALTAR

Ann Mary Todd. She had caught the most promising young man in the world. They were to be married. The Rutledge friends, all were waiting for Mr. Lincoln but Mr. Lincoln never came.

The overwhelming influence of his girl love for Ann Rutledge was too deep-rooted in their waiting for.

"His Humanity is More Than Just a Legend"

—Evening World

JOSEPH M. SCHENCK PRESENTS

D.W. GRIFFITH'S

GREATEST ACHIEVEMENT

"LINCOLN"

THE STORY OF A MAN

WALTER HUSTON UNA MERKEL

Twice Daily 2:45 and 8:45

CENTRAL THEA., Broadway & 47th Street

World Sep 9

"Worthy Contribution" —World
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47

My Times Sep 9

"Inspiring Performance" —Times
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER HUSTON
and UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

Eve Sun Sep 9

"INSPIRING" —Sun
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

My Telegram Sep 9

4 STARS
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL THEA., B'way & 47th

Eve World Sep 9

"Cannot Be Missed" —World
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

Eve World Sep 9

"Tremendous Truth" —World
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

Eve Post Sep 9

"BRILLIANT" —Post
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

Telegram Sep 9

"SUPERB" —Telegram
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER & UNA
HUSTON MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

Daily News Sep 10

Why "Lincoln" is the Talk of New York

LINCOLN DESERTED HER AT THE ALTAR

Poor Mary Todd. She had caught the most promising young man in the world. They were to be married. The minister, friends, all were waiting for Mr. Lincoln, but Mr. Lincoln never came.

The overpowering influence of his great love for another made him desert Mary on their wedding day.

"Kay Hammond as Mary Todd was a revelation." —*Evening World.*

JOSEPH M. SCHENCK PRESENTS

D.W. GRIFFITH'S

GREATEST ACHIEVEMENT

"LINCOLN"

The STORY OF A MAN

WALTER HUSTON — UNA MERKEL

TWICE DAILY 2:45 & 8:45

CENTRAL THEATRE
Broadway & 47th St.
Matinees.....50c, .75c, $1.00
Evenings.....75c, $1, $1.50 and $2.00

The World Sep 10

"Worthy Contribution." —*World*
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47

Herald-Tribune Sep 10

"INSPIRING PERFORMANCE"—*Times.*
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON
and Una Merkel
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

N.Y. Times Sep 10

"Inspiring Performance"—*Times*
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON
and Una Merkel
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

American Sep 10

"Inspiring Performance" —*Times*
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON
and Una Merkel
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

N.Y. Mirror Sep 10

"IT IS BEAUTIFUL"—Mirror
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47

Eve Graphic Sep 10

"Cannot Be Missed" —Graphic
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL THEATRE, Broadway and 47th

Eve Post Sep 10

"BRILLIANT" —*TELEGRAM*
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL THEATRE, B'way & 47th St.

Eve Journal Sep 10

4 STARS ..... *News*
D. W. GRIFFITH'S
"LINCOLN"
WALTER HUSTON & UNA MERKEL
Twice Daily—2:45 and 8:45
CENTRAL THEATRE, B'way & 47th St.

N.Y. Eve Sun Sep 10

WHY "LINCOLN" is the TALK OF NEW YORK

THEY SAID HE DRANK TOO MUCH

GENERAL GRANT—the man upon whom "Lincoln" staked everything and to whom critics "Lincoln" said—

"FIND ME THE BRAND HE DRINKS and I'll send barrels of it to my other Generals."

"The man is true, dramatically so, and thus far more effective than the stale tattoos of fiction." —*N. Y. Times.*

JOSEPH M. SCHENCK PRESENTS

D. W. GRIFFITH'S

GREATEST ACHIEVEMENT

"LINCOLN"

THE STORY OF A MAN

WALTER HUSTON — UNA MERKEL

TWICE DAILY 2:45 & 8:45

CENTRAL THEATRE, B'WAY & 47TH ST.

Eve. Telegram Sep 10

D. W. GRIFFITH'S
"LINCOLN"
WALTER & UNA
HUSTON & MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47th

Eve World Sep 10

"Tremendous Winner." —*World*
D. W. GRIFFITH'S
"LINCOLN"
WALTER & UNA
HUSTON & MERKEL
Twice Daily—2:45 and 8:45
CENTRAL Theatre, B'way & 47

A & N
No. 14
GRIMMER PRESS
PRINTERS & STATIONERS

PORTRAIT BY FRANK BIGGS

Portraits

CITA JOHANN plays the leading female role in D. W. Griffith's forthcoming picture, "The Struggle." The character is that of a young wife of an American working man of middle class; Hal Skelly plays opposite, in this, the leading male role. This is Cita Johann's first screen role. She has attained considerable distinction on the stage, particularly through her creation of the leading role in Arthur Hopkin's production of "Machinal." Prior to that she had toured the country in leading female roles in "Cradle Song"—sent out by Eva La Gallienne's Civic Repertory Company, and in "Dear Liar," "He Who Gets Slapped" and "The Devil's Disciple"—all these in the Theatre Guild's first road tour company. Her longest New York run has been in "Tomorrow and Tomorrow" which she played all last season, and in which she will tour the principal cities in the coming theatrical season.

Screen Romances

Dec. 1931

AN OLD MASTER MAKES A PICTURE

"THE Struggle" made by David Wark Griffith is supposed to be a study of American life and Prohibition. The players, Evelyn Baldwin and Jackson Halliday, are by no means subordinated to propaganda. The beautiful sets testify to the experienced Griffith's great knowledge of sympathetic settings for his dramatic periods

D. W. Griffith Becomes Independent Producer

GENIUS HITS OLD STRIDE IN PICTURES

Bronx Studio Scene for Comeback of Director.

By GENE COHN
NEA Service Writer.

NEW YORK, Aug. 5.—Independence is working its remarkable rejuvenating powers on David Wark Griffith.

For the first time in some six years the pioneer genius of the cinema is on his own again—and he's happy!

Not since he left his old Mamaroneck studio has Griffith been free from the dictation of corporations who had his name on their payroll. Now he heads his own company and the years seem to roll freely from him.

His workshop is a studio far up in the Bronx. Until recently it was used for short subjects and sound film novelties. His leading lady is Zita Johann, one of Broadway's favorite "discoveries," who has been starring in "Tomorrow and Tomorrow." His first film under this "new freedom" arrangement will be "The Struggle," and the story comes from the pen of Anita Loos, whose "Gentlemen Prefer Blondes" became something of a comic classic.

Altogether, the breaks seem to be with the "old massa" thus far.

"His Own Boss."

For it is no secret that Griffith is most content and happily zestful when he is "his own boss." But after the tremendous reputation he had built up with such screen classics as "Broken Blossoms," "The Birth of a Nation" and "Isn't Life Grand?" and after the talkies came Griffith began to shift about with various companies. In filmdom, this means that those who hold the money bags are in a position to dictate how productions are to be handled. "Abraham Lincoln" alone seemed to have something of the old Griffith touch.

Financing corporations of the films invariably supervise and otherwise interfere, Griffith points out. "And I couldn't be really happy and free under such conditions," he says.

A quick check indicates that other great directors seem to have had definitely restricting experiences. Thus D. for instance, King Vidor, certainly accepted as one of the best, but little has been heard of him for [illegible] a month. Why? Or Herbert Brenon, who for several years straight [illegible] directional honors?

Old Ties Forgotten.

But Griffith has gone "independent" and is to be heard from again. And in setting his stride he has turned to one of interesting types. Persons who follow film lore may recall the Griffith "rage" of [illegible] the name Dick Barthelmess. Dick's career was to the production and the discovery in the play.

Now, with tides changed, it is the [illegible] Zita Johann, who has attracted the attention of New York in "Machinal," a drama based on the sensational Ruth Snyder murder. She was in the movie's "Night Mare" and at the present in "Tomorrow and Tomorrow" [illegible] based on Lenore Bradley's novel.

The Broadway fandom, all indications point to the movies.

But the film has the name and the Griffith touch. Dick Barthelmess, who the old Griffith [illegible] Zita Johann with his [illegible] and the old [illegible] Griffith's touch.

[illegible] Griffith, who [illegible] and [illegible] Hobart Bosworth, who [illegible] Griffith's [illegible] Dick Barthelmess [illegible] Griffith's [illegible] Zita Johann [illegible] Griffith's [illegible] Hobart Bosworth

THE Film DAILY

1931

New York

United Artists To Release New D. W. Griffith Picture

United Artists will release the feature production which D. W. Griffith now is preparing in New York. According to present plans, Griffith will start shooting on July 6 at the Audio Cinema studios.

Hal Skelly will have the featured role, with the next prominent part assigned to Edna Hagan, eight-year-old stage actress whom Griffith believes is a "find." The supporting cast will be made up entirely of New York stage people.

June 28

Hal Skelly will be chief comedian in the feature picture which D. W. Griffith is planning to start July 6. While full details have not been announced, it is understood to be a costume picture. Anita Loos, who sold her first story to Griffith 15 years ago for as many dollars, is co-author with her husband, John Emerson.

June 28

Larry Williams has been selected by D. W. Griffith to act as chief cameraman on the feature production which he is about to produce at the Audio Cinema studio. Richard Blaydon will be assistant director, Clement Williams, art director; Barney Rogan, film editor, and H. M. K. Smith in charge of costuming.

June 28

With D. W. Griffith about to produce a feature in which the central character is an eight-year-old girl, and Vitaphone casting for various roles in the "Peared and Sam" juvenile series which they are planning, child actors in New York are wearing a hopeful expression these days.

June 28

D. W. Griffith lets it be known that he is more enthusiastic about the possibilities of Edna Hagan, seven-year-old child actress, than any other discovery he has made in his long career. This is a pretty strong statement considering that D. W. is responsible for such names as Mary Pickford, Lillian and Dorothy Gish, Richard Barthelmess, Neil Hamilton and many others.

July 5th

Moses Joins D. W. Griffith As Director of Publicity

July 9th

July 12th

July 13th

July 15th

July 15th

July 16th

Griffith's N. Y. Talker

Charlotte Winters, legit, engaged by D. W. Griffith for "The Struggle." Griffith will produce the film at the Audio-Cinema studio in the Bronx, New York.

Engaged through Maxwell Arnow, of the Leo Morrison office.

Variety N.Y.
July 7, 1931

Griffith To Make a Picture In East

New York.—D. W. Griffith will make his next picture in the East. Radio Corporation of America is behind the subject with Roxy in a supervisory capacity. Production to be recorded via RCA.

Hollywood (Cal.) Reporter
June 30 '31

D. W. Griffith's P. A.

NEW YORK—Vivian M. Moses has joined D. W. Griffith, Inc., as director of publicity. Moses was in charge of publicity for Fox for eight years and was more recently with Paramount, both in Hollywood and New York.

Daily Screen World
Hollywood July 14.

"D. W." Starts Monday On 'The Struggle' In N.Y.

New York.—D. W. Griffith starts shooting on "The Struggle" here Monday with a cast including Hal Skelly and Zita Johann. Joe Ruttenberg will be on the camera.

Hollywood Reporter
June 29, '31

D. W. Starts Film With N. Y. Cast

NEW YORK—D. W. Griffith, who has been absent from Hollywood for more than a year, has started a talker at the Audio Cinema Studios, "The Struggle," with Zita Johann, star of the stage play, "Tomorrow and Tomorrow." Hal Skelly, Charlotte Winters and Edna Hagan. Joe Ruttenberg is photographing and Clement Williams is designing the sets.

Daily Screen World
Hollywood Jul. 7 '31

Moses Joins Griffith

New York.—Vivian Moses, magazine editor and advertising director, joined up with D. W. Griffith Inc., last month in publicity.

Hollywood Reporter
Jul. 16th 1931

Film Daily (N.Y.)
Nov. 23, 1931

David Wark Griffith, dean of all the film makers, starts work tomorrow at the Audio Cinema Studio in the Bronx on a new production called "The Struggle." Zita Johann, who plays the lead in "Tomorrow and Tomorrow," will make her screen début in the principal rôle. The story, prepared for the pictures by John Emerson and Anita Loos, is described as the drama of a boy and a girl and a mother, father and daughter. In the company with Miss Johann are Hal Skelly, Charlotte Winters and 7-year-old Edna Hagan. Three other prominent rôles will be filled before production actually gets under way. Mr. Griffith is making the picture for release by United Artists.

New York Times
July 5, 1931

D. W. GRIFFITH DIRECTS AGAIN

Noted Film Guide Working Secretly in East

Nature of New Production Remains Mystery

J. Parker Reid Back From European Journey

BY GRACE KINGSLEY

Reports have been current that D. W. Griffith was, perhaps, too ill ever to work again. Details were lacking. His whereabouts were a mystery. But now we hear with pleasure that this greatest of pioneer directors is again completely recovered.

And more, he has started work on a picture. This production, we learn, is being made in New York, but we did not learn for what film concern or the nature of the story. The production was to have been kept a great secret, but somehow the facts about it have leaked out. A story received from New York mentioned stories current here.

Los Angeles Times July '31

U.A. TAKES GRIFFITH FILM

[illegible]

Variety N.Y.
Sept. 15, 1931

They Say in NEW YORK—

By Karen Hollis

IT is a long time since Manhattanites have had the thrill of watching pictures made. Occasionally some Hollywood company sends a cameraman East to make shots of Broadway crowds watching an electric sign being erected, or in some characteristic tribal dance like that, but a real picture troupe, actors and all, making scenes on the streets is an almost forgotten novelty.

D. W. Griffith has recently reminded us of what an adventure it can be. He has been trying for weeks to steal quietly into side streets for some scenes. A surging crowd gathers, almost as if by magic, and the actors almost get mowed down in the rush of the curious.

The crowds are a little baffled by this company. The director does not rave or rant or wave his arms. He stands by quietly watching, and the actors seem to know exactly what they are expected to do. They should, after the hours of rehearsal they are put through before going out.

A Reluctant Newcomer.—Also the crowds get a little upset because they cannot recognize the players. A New York street crowd feels cheated if they get any one less than a Garbo or a Dietrich. One of these days when the Griffith picture is shown, they may wake up to the fact that they were watching some one quite as interesting. The girl in question is Zita Johann, one of the loveliest of our young stage players, but unknown on the screen. She shouldn't be. Metro-Goldwyn grabbed her during the early talkie raids on the theater, but after placing her under contract they promptly forgot her.

Having waited around Hollywood for months without getting a part, Miss Johann thought the whole business was just a big hoax, and when Griffith sought her services he had a hard time breaking down her bland indifference. Even after he persuaded her to make a few scenes just to see what it was like, she would not sign a contract. She just went on working from day to day, a little hypnotized by the rare skill and deft methods of the man.

The other principal role is played by Hal Skelly, and it is high time, too, that he be brought back. He was booked to do a play in London, so in order to get through Skelly's scenes in time, Griffith had to work long day and night for twenty-seven consecutive days.

At the moment the picture is called "The Struggle," but you know how D. W. is about changing titles. It has to do with prohibition and even the members of the company are not quite sure whether it is propaganda for or against it.

Photo by De Mirjian

Once signed and forgotten, Zita Johann at first turned a cold ear to D. W. Griffith's overtures.

Picture-play Magazine
for Dec. 1931

"THE STRUGGLE," which D. W. Griffith has been making for some time in the streets and buildings of the city of New York, has now been finished. The final scenes were taken last week, over on the east side, where more residents mingled with the actors and so played their parts on life's floating cinematic stage. Mr. Griffith will now have to spend a month or so editing and shaping up his picture, and it is scheduled for release some time in October.

The film is based on a story by John Emerson and Anita Loos, and deals with the problem of labor as they saw it during the unsettled weeks of American life. It is Mr. Griffith's first one since his "Abraham Lincoln." Two of the stage's well-known actors have the leading parts—Hal Skelly and Zita Johann.

N.Y. Times,
Aug. 23, 1931

D. W. Griffith has called this one "The Struggle." Which means that the Bronx studio where he "shot" the film, are quiet again, and the players—especially Zita Johann and Hal Skelly—are free for stage endeavors.

The final photographing of scenes for the picture were completed, we're informed, with pedestrians unknowingly playing the role of extras. The sequence depicts a radio hall as an intersection of two east side thoroughfares. Cameras were set up in windows and on roofs on several sides of the crossing. The direction of actors was by signals given from a third story window. In this manner the actors were able to carry out the story's action without attracting the attention of their neighbors.

D. W. will spend a month editing and cutting his picture. It comes from a story by John Emerson and Anita Loos. It is his first talking film since "Abraham Lincoln" and will be released in October.

Daily News, N.Y., Aug 19, '31.

SHADES OF GAY NINETIES!

This is how Joe and Agnes Dwyer, of 206 Brook Ave., The Bronx, will look when they make their appearance at the Muscoota Democratic Club Follies, for the benefit of the unemployed, at Hunts Point Palace on Nov. 29.

CHILD DANCERS IN JOBS SHOW

By BERTA GERSHT.

Dig in a dance, kid!

The flashlite dressed tenderfoot shoots taps his patent leather shoes anticipatively as, without waiting for a reply, he glues his arm firmly about the slim, checkered waist of his "girl."

The music flares out a familiar refrain as the dancers whirl about, faster and faster, dipping and swaying, jumping and dodging. People that execute a step-laughter short and the grams of "Fast Side, West Side" come to an abrupt, jerking finish.

BRUISED AND BEATEN

From somewhere a flood of lights is turned on and the room is revealed as a dreary attic. Joe and Agnes Dwyer, two Bronx children, of 11 and 8 respectively, are

Continued on Next Page.

CHILD DANCERS IN JOBS SHOW

Continued from Preceding Page.

the class acknowledging the applause. Once again the youngsters who live at 206 Brook Ave. with their parents Mr. and Mrs. Bridget Dwyer, have donated their talents for a charitable cause.

It is curious contrast for Joe and Agnes, who will appear in the Muscoota Democratic Club Follies, as well as other benefits, have been two of the youngsters, large in size, who have been victims of both accidents. Joe has been hospitalized in addition to the injuries he received at the hands of the Muscoota Democratic Club when it holds a dance here for the unemployed at the Hunts Point Palace on Nov. 29.

ORIGINATED IN BACK YARD.

Dancing is their Mecca—the dance floor their back yard. Joe and Agnes, the children of the Bronx, who are acquainted in the back yard of their Brook home, "jig and perform other stunts as well as the kid next door, except for the fact that they are paid for their efforts.

The urge set in last summer, the children of the Bronx who a dancing class conducted after Mass, Mulcan Joe, the young Irish Philadelphia Flash, Jerrigan and Mrs. Cameron (colored) co-founder of the Tremont Dancing Club, at 1176 St. Ann's Ave., all attending the class.

N.Y. Evening Telegraph Nov. 15 1931 Sunday Edition

The TOWN in Review

For Those Who Demand Facts—Under Cover Until This Morning

by Beau Broadway

New tag for Reno: "The Garden of Allah-mony."

Jacqueline Logan, who once was a Hollywood big shot, is directing one of her own scripts at Elstree, in "Dear Ol' Lunnon." Jackie used to be a newspaper moll.

It is rumored that D. W. Griffith will go to London to direct a talkie version of the Galsworthy play, "Loyalties."

THE MORNING TELEGRAPH,

NEW YORK, SUNDAY, NOVEMBER 15, 1931

Mr. Griffith Is Sore

Director Never Had Any Notion of Directing Geo. Washington Pageant.

When Arnold Kruckman, director of the District of Columbia George Washington Bicentennial Commission, announced D. W. Griffith as just the man to direct the four-day pageant next June in Washington, he made a great big mistake.

George C. Havenner, vice-chairman of the Commission, repudiated Kruckman's action in engaging Griffith, while "regretting the embarassment caused Mr. Griffith and George Gerhard of United Artists." Gerhard, handling publicity for Griffith, released the story on the strength of Kruckman's authorization.

The Commission, it is reported, seems to be having difficulties with Kruckman, who was appointed by Congress to direct the activities of the celebration. Congressman Sol Bloom heads the Commission, with Havenner as vice-chairman and various political and private dignitaries on the board.

Gerhard explained yesterday that Kruckman asked Griffith to direct the four-day pageant, in which famous stage, screen and operatic stars will appear. Griffith agreed, only to discover that Kruckman's action wasn't sanctioned bythe Commission, according to Gerhard.

Havenner declared, in a letter to Gerhard, that he would be "happy to cooperate Mr. Griffith." Griffith, pained at all this, "doesn't care to be considered at all," any more. He'd much rather direct movies. At least, he gets paid then.

THE MORNING TELEGRAPH,

MONDAY, NOVEMBER 30, 1931

Eight During Last Year

Hays Organization Thus Reduced in Membership, but Covered Financially.

Discussions of this, that and the other merger, talked about in every possible accent, provide the keynote of conversations these days in film circles. RKO-Pathe and Radio Pictures are one. Metro-Goldwyn-Mayer and Fox Films are said to be on the verge. And as film companies become one, it appears as though the Motion Picture Producers and Distributors of America, Inc., will have to depend on fewer member corporations for support this coming year.

Starting off with twenty-four member corporations about twelve months ago, the Hays organization now finds eight of its member corporations allied with other companies. If and when other mergers are affected, it is possible that this total will be reduced considerably. Despite the reduction in member personnel, however, Hays executives aren't worrying about mergers. Agreements among the film companies provide for the support of the Hays body for quite some time.

During the past twelve months the craze for merging has placed Tiffany and Sono Art-World Wide in the hands of Educational Films. Warner Brothers, First National and Vitagraph made good their ownership by the Messrs. Warners by becoming one in fact, although ostensibly separate. RKO-Pathe and Radio Pictures decided to join hands to see if two could live as cheaply as one after financial reports proved the futility of separate existences under the same ownership.

Although operating as separate corporations, United Artists has under its wing the Caddo Company, Inspiration Pictures and D. W. Griffith, Inc. These companies are member corporations of the Hay organization, although they operate through United Artists.

THE MORNING TELEGRAPH. (N.Y.) NOVEMBER 22. 1931

Bicentennial Unit's Members Deny That Griffith Will Direct

The following was released this week by the publicity department of United Artists at the home office:

[illegible] Arnold Kruckman, director of the District of Columbia George Washington Bicentennial Commission, announced that D. W. Griffith would direct the four-day pageant next June in the national capital, members of the Commission stated that any such arrangement had been denied.

The original story had been put out by George Gerhard of United Artists for Mr. Griffith following conferences with Mr. Kruckman of the commission. And in the denial Mr. Gerhard's name was mentioned. For copies of the entire correspondence between Mr. Griffith and the commission as in the files of United Artists, the correspondence including a letter from Mr. Kruckman in which Mr. Griffith accepted the invitation of the Commission to lend his aid. Throughout that correspondence the Commission took the position in addressing Mr. Griffith's letters, which, by the way, were addressed to him as a private personal man-to-man.

The aid of the Hugh Dobbins is contained in the last sentence of a message received by Hugh Dobbins from Mr. Kruckman, which reads:

"Today's conference in the Chicago Washington Bicentennial Commission is one of a series in which the officials have expressed [illegible]

[illegible]

MOTION PICTURE HERALD

December 5, 1931

TWO GRIFFITHS SPAN HISTORY

'Edward H.' Reflects Culture Mood of Present

Hays Official Offers Film List to Educators

Ina Claire Too Complex as Picture Comedienne

BY EDWIN SCHALLERT

Fate seems to give the name of Griffith weight at various stages of film development. D. W. Griffith dominated as the master of the silents in an earlier day, and Edward H. Griffith, who directed "Holiday" and "Rebound," is a potential power in the cultivation of the talking picture.

Both men are distinguished by their good taste. "D. W." was a melodramatist, adhering to fundamenal formulae; "E. H." is a sophisticate, clean-cut and meticulous. "D. W." occasionally offended his public, but he followed ideals in their larger aspect. One knows this today better than when he actually made his pictures.

Edward H. Griffith is also an idealist. He is brave enough to find fault with films that lack intelligence, and fail to appeal to an intelligent public. He has great faith in the existence of such a public for the screen. Like "D. W.," he has pursued his ideals. The manner of his doing this is different, of course, because of a different period in screen history, but the spirit behind his doing it is much the same as "D. W.," who was in the beginning always the man who worked alone.

Film List for Educators

Carl E. Milliken, executive secretary of the Hays office, during a speech before the National Education Association, took occasion to mention certain pictures that he described as valuable in educational work. The list included the following:

"With Byrd at the South Pole," "Abraham Lincoln," "Skippy," "Cimarron," "Connecticut Yankee in King Arthur's Court," "Trader Horn," "The Seas Beneath," "Dirigible," "The Great Meadow," "Rango" and "The Painted Desert."

In most respects no quarrel may be had with the list. It comprises the more noteworthy films that might appeal to the child. The artistic value of one or two might be questioned, to be sure, and critically viewed they scarcely constitute an astounding monument of movie achievement considering the smallness of the list.

The Lincoln "Touch"

Educationally considered, I am wondering about "Abraham Lincoln." One would scarcely regard Rupert Hughes' "George Washington" biography as a classroom textbook, and while Abraham Lincoln, the picture, doesn't get the dignity of Mr. Hughes' work for a [illegible] it is cast in a somewhat similar mould. At least it aspires to various details in a lasting memorial of Lincoln's life.

I am reminded of a startling documentary of the picture of the time it showed here that was [illegible] to me by a man who had lived in or near Lincoln's time. They certainly have tried to make a [illegible] of a great man. Who is that person, and I doubt he [illegible] Lincoln, for substitutes in movies, is worth [illegible] the classroom, to Mr. Hughes' biography.

Knows His Safety

To return to general [illegible] the director for a moment. He has got [illegible] of the actual [illegible] that [illegible] [illegible] [illegible]

Griffith Picture Premiere Dec. 10

D. W. Griffith's first picture since "Abraham Lincoln," "The Struggle," with Hal Skelly, will have its world premiere at the Rivoli Theatre on Thursday, December 10.

NEW YORK AMERICAN—

—WEDNESDAY, DECEMBER 2, 1931

By ROSE PELSWICK.

Here and There

"Ben Hur," with sound effects, will be revived at the Rialto Theatre starting Thursday***Julia Faye is back in town after a tour of Egypt***Adolphe Menjou sailed Saturday for England to work in a British film***Mr. and Mrs. Lydell Peck (Lemet Gaynor) were on the same boat, but their trip is a vacation***D. W. Griffith's latest production, "The Struggle," will premiere at the Rivoli Theatre on Dec. 10; Hal Skelly and Zita Johann are the leads***Virginia Pearson is now a film agent***

NORMA SHEARER

NEW YORK EVENING JOURNAL

TUESDAY, DECEMBER 1, 1931

By ROSE PELSWICK.

And moving into the Rivoli Theatre next Thursday will be "The Struggle," D. W. Griffith's first picture since "Abraham Lincoln." Hal Skelly, Zita Johann, Charlotte Wynters, Rose Hagen, Evelyn Roberts, Charles Richman, Helen Mack, Claude Cooper and Jackson Halliday have the leading roles in the story, which was written by John Monroe and Anita Loos.

Here and There

NEW YORK EVENING JOURNAL

THURSDAY, DECEMBER 3, 1931

Zita Johann is a Magyar, born in the Southern part of Hungary. When she was seven, her family migrated to America. Her biggest stage successes were won in "Machinal" and in "Tomorrow and Tomorrow." In D. W. Griffith's production of "The Struggle" Miss Johann plays the wife of an American working man.

She Tried to Stay Out of the MOVIES

Then D. W. Griffith selected Zita Johann For the Leading Role in His New Talking Picture

BY DENA REED

"SHE has brains—that girl!" said D. W. Griffith of Zita Johann as he wandered into her dressing room while she was giving me her first movie interview. It was during the making of "The Struggle." We had had about seven interruptions before, just when I would get Zita talking, some one slip would amble in, and I was ready to swear at D. W. himself, but I forgave him on the spot when he gave me my "hot sentence."

Yes, Zita has brains—plus. The plus is such a breathtaking personality that you want to sit in analytic contemplation rather than go into "What Every Good Interviewer Should Ask."

I expected a successful stage star making her motion picture debut under Griffith's wing to be different, but I wasn't prepared for Zita. To begin with, she is tiny (the costume director said I must be sure to tell you she wears a size eleven dress, so you'll know just how tiny she is), but sitting talking with her you would never think it. So great is the impression she gives of mental and spiritual strength, that you imagine she must be much taller, so that, when she stands, her height—less than five feet—comes as something of a shock. But I'd be willing to wager that she isn't the sort of little woman that men want to protect—they wouldn't dare! Zita Johann is strong—there are no half-way measures about her—she knows what she wants and can take care of herself.

NO photograph of her can do her justice, for though it may catch her large brown eyes that seem to have been looking long at the sea, her intelligence, her simplicity, there is still her voice that is one of the chief factors of her personality. Deep yet not husky, it has its strangely-moving inflections that can probably be traced to her racial heritage.

Zita Johann is a Magyar, born in the southern part of Hungary. She began school at four because she was ambitious, she will tell you. Even at that early age she began to assert herself. When she was seven, her father, an artist, brought his family to New York. In due time she attended Bryant High School and joined the Kittredge Club for Girls. Every Kittredge Club member points proudly to Zita Johann today, for it was at the club that she developed the dramatic department and played the lead in most of the plays. Both in school and at the club she drifted naturally to dramatics.

"As a child," she said, "I wanted to be either a nun or an actress. Now I know it was the dramatic in religion that appealed to me. (Please turn to page 100)

ROSE PELSWICK

[illegible]

[illegible] Mary Norman, who [illegible] is the romantic interest in [illegible] "Smoke," has a [illegible] in [illegible] "Tomorrow and Tomorrow." [illegible] Thursday [illegible] "The Struggle" [illegible] Johann [illegible] Virginia Pearson [illegible] Rialto [illegible]

New York Evening Journal

1931 Sept 16

By IRENE THIRER.

[illegible]

Zita Johann's "Polar Days" will have a limited showing in the Rialto Wednesday [illegible] Charlotte Greenwood [illegible] Helen Mack and Spencer Charters are prominent in the cast.

DAILY NEWS, WEDNESDAY, SEPTEMBER 16, 1931

New York

She Tried to Stay Out of the Movies

(*Continued from page* 70)

After all, they are related for the theater began in the church."

By the time she graduated from High School, she knew she wanted to go on the stage. Her parents did not like the idea but no one could hold out against Zita's determination. She attended the Alvienne School of the Theater and then, after five weeks of pavement pounding, she got her first job with the Theater Guild, when she played in "Peer Gynt," "The Devil's Disciple" and "He Who Gets Slapped." Later she appeared with the Civic Repertory Theater in "Dawn" and "The Cradle Song."

"Machinal," the next step in her career, is stage history, for it was widely acclaimed and in it Zita Johann became famous overnight. In it, too, Clark Gable first attracted public notice. "Machinal" dealt in broad strokes with love, birth and death. It told the story of a girl who, to get away from office routine and her nagging mother, married her rich and older employer whom she did not love. Even motherhood did not change the bleakness of her life. Then, in a speakeasy, she fell in love with a handsome blackguard. It was the first time she had known love, and life suddenly became joyous and simple. Persuaded by her lover, she murdered her husband because she wanted to be free, and so she eventually died in the electric chair. The last scene of the play just before her death, where the bewildered girl cried out in her anguish for "Somebody!"—someone to unravel the tangle of life—was a moment that thousands of play-goers could not forget, and since the throbbing voice of Zita Johann made that moment, Zita Johann was made.

It was a juicy part and one can imagine the many already famous actresses who coveted it. But the producer, Arthur Hopkins, noted for his foresight, had seen Zita's work. He sent for her for a try-out and the part was hers.

ON opening night, there was a moment of intense silence after the curtain—so greatly was the audience moved—and Zita, mistaking that silence, ran to Arthur Hopkins and said she had failed and he must get someone else for the part.

"I wish I could remember that night more vividly," she says, "I'm always dazed at openings and I was especially so that time because it was my first big chance. I only remember Hopkins pushing me on the stage and hearing applause after the silence. The part was so strenuous, it took every ounce of energy and I had absolutely no relaxation during the run of the play. So I got to feel that I was that girl in prison. Although I cried when the play closed, it was a relief, for by that time it seemed to hang over me like a shadow."

After some minor engagements, Miss Johann scored another big success last season in Philip Barry's play, "Tomorrow and Tomorrow." But the technique of this was much more subtle, although again dealing with love and birth and death. It is in the portrayal of fundamental emotions that she has attained success. She has no formula other than "to try to do everything as simply as possible."

"Griffith's picture, 'The Struggle,' falls between 'Machinal' and 'Tomorrow and Tomorrow,'" she explained. "It is a simple story of a girl's struggle to hold her husband. She is beaten by nothing, falters only once and finally triumphs through her inherent strength."

"Do you like acting in the movies?" I asked.

"I do now," she replied, a twinkle in her eyes. "Working with Mr. Griffith has been wonderful. Like Mr. Hopkins, he lets me interpret my own way but is extremely sensitive and if I do something that does not satisfy me, he knows immediately and orders a retake. You know there are two kinds of acting—interpretive, where you follow the director's interpretation, and creative, where you create the character as you think it should be done. I can only do creative acting—anything else hampers me. That's why I tried so hard to stay out of the movies."

"Stay *out!*"

"Yes. My mother wanted me to go into the movies a long time ago and I always turned down offers because I wanted to wait until I was in a position to choose the sort of roles I know I can best portray. I was in Hollywood for five months for Metro-Goldwyn without doing a single thing, because I would only sign a contract that said I could approve my picture and I didn't want to do anything they wanted to give me. I want to play parts of universal appeal with true, universal emotions, not manufactured ones. If I do not feel the kernel of the story, I know I can never act it.

"TO please mother, I tried out for Paramount too, in their Long Island studio. The picture was Maurice Chevalier's 'Love Parade.' They wanted me to play the queen. I couldn't see myself as a queen and so in the chinchilla and royal robes they gave me for the test, I acted the speakeasy scene from 'Machinal.' Naturally it was terrible and I was happy when they turned me down."

"How did you happen to go into 'The Struggle'?"

"Well, John Emerson, who wrote it with his wife, Anita Loos, came around to my dressing room one evening last season and asked how I'd like to go into the movies. I said I wouldn't. Then he told me Mr. Griffith was going to direct and related something of the story. It was the sort of thing I liked—and who wouldn't like the idea of being launched under Griffith? So here I am and I hope the public likes *me!*"

When asked if she missed audiences, as many stage stars do, Miss Johann replied, "Not at all! The electricians and carpenters are audience enough—and they're very hard-boiled. Even on the stage I have to get used to an audience. For when I get a part, I usually take it to the country and study it to music—Chopin, Beethoven and Bach. I'm introspective in my work, you see—I sort of keep it to myself. So that when I work before an audience I have to get used to it."

Miss Johann wants to portray every sort of emotion when she "grows into them" and although she has always appeared in serious drama she would like to do comedy.

More than anything else she loves freedom in both work and play. She would rather do the native peasant dances of Hungary than the modern dances of today. "I find going around the room with one person cramping. Perhaps that's my Dalcroze or Duncan training. I studied both. My sister is an Albertina Rasch dancer, but will appear on the legitimate stage this season. I'm crazy about dancing and wish I'd studied more of it. I like riding too, only I was thrown badly while I was playing in 'Machinal' and I'm still running to the doctor to have my spine fixed up. It's very painful."

Once again I studied Zita's face, without a line or shadow of either pain or weariness.

"Didn't it interfere with your work?"

"I wouldn't let it!" she said, her eyes whitening with determination.

And that is Zita Johann, but not quite all. Griffith says of her, "She hasn't yet found a role worthy of her talents."

That from "the master" after "Machinal," "Tomorrow and Tomorrow" and "The Struggle," is saying something, and every motion picture fans something to look forward to!

The New Movie Magazine, November, 1931

The TOWN in Review

by **Beau Broadway**

Anita Loos is a cute little trick. Her latest effort is "The Social Register," starring Lenore Ulric, at the Fulton Theater. She acted from the age of 6 to 15, writing at the same time. Her first scenario, "The New York Hat," was made by D. W. Griffith with Mary Pickford and Lionel Barrymore. It was terrible. She wrote all of Fairbanks' stuff in between his leaps and jumps for two years and worked with Griffith for seven years.

She likes to shop. She wears the funniest hats and costumes but looks cute. She's tiny and resembles Colleen Moore a bit. She married John Emerson twelve years ago. Once before she was married but it was annulled. She says she forgets who he was.

She's only written two books. You know them. Ralph Barton's illustrations were as much a part of the books as the text, she thinks. She only met him after he completed the first illustrations. Mr. Emerson and Miss Loos spend from six to eight months abroad. They like London best. At a literary tea she looks like a little child on her good behavior.

THE MORNING TELEGRAPH,

NEW YORK, MONDAY, NOVEMBER 16, 1931

The TOWN in Review

For Those Who Demand Facts—Under Cover Until This Morning

by **Beau Broadway**

D. W. Griffith's "The Struggle" is a positive sensation.

At the Victoria Palace in London they ask American acts what spot they'd like on the bill and, what's more, give it to 'em.

The old Lido reopens December 5 with Harry Rosenthal and Bee (yourself) Lillie.

THE MORNING TELEGRAPH,

SUNDAY, NOVEMBER 29, 1931

By FLORABEL MUIR.

Hollywood, Cal., Dec. 7.

What about D. W. Griffith's new picture? They say it ranks with his best, but that the subject matter is so hotly controversial that United Artists is worried. All about a comic and U. A. is afraid of making wits and boys both mad.

* * *

DAILY NEWS,

THURSDAY, DECEMBER 8, 1931

Comedies.

D. W. Griffith has not (as he did with "The Struggle") this year made an image of the people of northern Italy, with camera set up in Hollywood and upon lots. The company just finishing is much as usual. Mr. Griffith directed his actors to speak from a thousand miles away. He says the showing of a comic scene did not pay visits.

Mr. Griffith expects to spend the next month among his actors, the film in the main place, Abraham Lincoln, and his first talking picture. Everything is set, the money and the time. The Hollywood Lincoln Theater.

New York Sun, Aug 19 1931

N.Y. American Aug. 19 1931

Herald Tribune (N.Y.) Sept. 16, 1931

New York Times Sept. 9 1931

NEA Service

CLEVELAND, AUG. 3, 1931

Movie Service

D. W. GRIFFITH IS AGAIN OWN BOSS, HITS HIS OLD STRIDE

* * * * * * * * *

Free From Dictatorial Producers After Six Years Pioneer Genius Introduces New Star

BY GENE COHN
NEA Service Writer

NEW YORK, Aug. 00.—Independence is working its remarkable rejuvenating powers on David Wark Griffith.

For the first time in some six years the pioneer genius of the cinema is on his own again—and he's happy!

Not since he left his old Mamaroneck studio has Griffith been free from the dictation of corporations who had his name on their payroll. Now he heads his own company and the years seem to roll freely from him.

His workshop is a studio far up in the Bronx. Until recently it was used for short subjects and sound film novelties. His latest leading lady is Zita Johann, one of Broadway's favorite "discoveries," who has been starring in "Tomorrow and Tomorrow." His first film under this "new freedom" arrangement will be "The Struggle," and the story comes from the pen of Anita Loos, whose "Gentlemen Prefer Blondes" became something of a comic classic.

Altogether, the breaks seem to be with the "old masse" thus far.

* * *

FOR it is no secret that Griffith is most content and happily restful when he is "his own boss." But after the tremendous reputation he had built up with such screen classics as "Broken Blossom," "The Birth of a Nation" and "Isn't Life Grand?" and after the talkies came Griffith began to shift about with various companies. In Hollywood, this means that those who hold the money bags are in a position to dictate how productions are to be handled. "Abraham Lincoln" alone seemed to have something of the old Griffith touch.

Financing corporations of the films invariably supervise and otherwise interfere, Griffith points out. "And I couldn't be really happy and free under such conditions," he says.

A quick check indicates that other great directors seem to have had definitely restraining experiences. There is, for instance, King Vidor, critically accepted as one of the best. Yet little has been heard of him for many a month. Why? Or Herbert Brenon, who for several years straight captured directorial honors?

David Wark Griffith, pioneer genius of the movies, is seen here instructing his new star, Zita Johann.

But Griffith has gone "independent" and is to be heard from again. And in casting his picture he has turned to new and interesting types. Everyone who follows films has long known about the Griffith "type" of heroine—the timid little fair face, whose appeal was to the protective and the chivalrous in the male.

Now, with times changed, it is the wide-eyed, dark and mother-eyed Zita Johann, who first attracted the attention of New York in "Machinal," a drama based on the sensational Snyder-Gray execution. She was in the Guild's "Crime Song" and at the present in "Tomorrow and Tomorrow" proves herself an expert Broadway actress.

How, Broadway wonders, will Griffith make her for the cinema?

That Zita has the male lead.

But it's the new David Wark Griffith that interests most the old co-workers. Again he goes about with his shocking chuckle and his dry jests.

"It's the old D. W. come to life again," says the observer, who worked with him many a year ago. "Yes sir, the old boy himself. Haven't seen him like this in years."

Released for 250 newspapers Aug. 15, 1931

MR. GRIFFITH HAS 'THE STRUGGLE' IN ITS LAST STAGES

Picture Is Being Cut and Edited for Release in October

The final photographing of scenes for "The Struggle," David Wark Griffith's forthcoming picture, was concluded last Friday, with pedestrians unknowingly playing the role of actors in a scene which depicted an incident in a traffic halt at an intersection of two East Side thoroughfares. Cameras were set up in windows and upon roofs on several sides of the crossing, were masked with curtains and otherwise hidden, and the direction of actors was by signals given from a third-story window. In this manner, the actors, who had been placed in the streams of pedestrian traffic, were able to carry out the action required by the story without the attention of their neighbors on the streets being attracted to the cameras and thus spoiling the naturalness of the scene—as so often happens in the filming of "location shots" in the city.

Mr. Griffith will now spend a month or more in the processes of editing and cutting his picture, which is destined for release in the latter part of October. "The Struggle" is based on an original story by John Emerson and Anita Loos, and deals with the problems today which beset a family in the middle walks of American life. It is D. W. Griffith's first picture since his "Abraham Lincoln"—which latter film won him a place among the "Ten Best Directors of 1930-31." "The Struggle" is not Griffith's first "full talker" as has frequently been stated, but it is the first independent production which this director has produced in the past five years. Two actors well known on the stage play the leading roles. They are Hal Skelly, whose greatest success was the play "Burlesque," and Zita Johann, who flashed into stellar honors memorably when Arthur Hopkins presented her as the young woman who is condemned in "Machinal."

New York Review Aug 22, 1931.

NEWS OF THE SCREEN

Screen Notes

D. W. Griffith completes filming of "The Struggle"

D. W. Griffith completed shooting exteriors on "The Struggle" the past week when he made a tour of the Bronx with Zita Johann and Hal Skelly, and a cast which included Evelyn Hanson, Jackson Hobbes and Dick Hogan. The picture will be released in October.

Sept 30 '31
N.Y. Herald Tribune

SCREEN NOTES

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New York Times
Sept 30, 1931

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Evening Post (NY)
Sept 26 1931

A "Location" Ramble

Getting set up for a difficult location shot. D. W. Griffith, during the filming of "The Struggle," decided to get a scene of his leading lady, Zita Johann (from the New York stage), actually breasting a rush hour crowd on a New York elevated stairway. Miss Johann, in company with one or two other players, descended these stairs and met the tide of commuters flowing up them, with a resultant natural scene in which a woman in a hurry is pressed back by a crowd going in the opposite direction. Griffith, megaphone in hand, is on the stairway directing the setting of a camera to get the crowd as it approached the station

THE unpolished wooden dancing floor is crowded with motley couples, young and old, swaying to the strains of "Beautiful Ohio." The rude wooden covering of the dance pavilion is draped with gay red, white and blue banners. Great trees surround it with shade, stirring sleepily in the breeze.

The hundred or more extra players who take part in this "location" scene for D. W. Griffith's latest picture, which right now he is calling "The Struggle," don't seem to mind the heat of mid-afternoon. They hum the familiar popular tune of pre-war days as they weave in and out in a slow waltz.

But their hats do bother the girls. "Where *did* you get those hats?" I call to a group resting between scenes.

For answer, a stately blonde cocks her enormous rough straw cartwheel *chapeau* at an even more rakish angle, smooths out the huge velvet bow that perches precariously across the wide, shallow crown, and calls back: "Believe it or not, I went fishing in a trunk stored in the old Edison Studio right here in New York and this is what I caught."

And that's exactly where it came from. The time of the scene is about the year 1911 B. T. (Before Talkies). Mr. H. M. K. Smith, whose articles on film costuming have appeared in PHOTOPLAY, is in charge of wardrobe for this picture. Searching for authentic costumes of the pre-prohibition period, the scene takes place (whisper it) in an old-fashioned Beer Garden, a real one that dates back to 1887—he dug out some rare finds from trunks and boxes stored away and forgotten in the old studio.

A ghost walks across the set, in broad daylight—a girl who so resembles the gamine Dorothy Kish of those early Edison films that she is followed by startled eyes. Her directoire high-pocked, long-sleeved dimity dress is hugged close at the waist by a wide band of embroidery through which black velvet ribbons are strung. Her skirt falls straight and full to her ankles. Placed carelessly on the back of her piled-up black hair is another version of the straw cartwheel, its crown wreathed in pink roses.

This was the period of the "shirt-waist suit" and there are some classic examples here. A pretty brunette strolls toward us in a pink linen tailored suit—notched lapels; nipped-in jacket, fastened high at the waist with two white pearl buttons; long, gored skirt flaring slightly as it reaches the ankles—not so different from this season's "romantic" fashions.

The men resemble nothing so much as German vaudeville comedians, with their tight trouser legs and funny derbies.

Lights, cameras, reflectors and all the complicated paraphernalia of talking picture-making have been assembled for a new scene while we've been busy noting style details. The assistant director summons couples and groups to sit around small tables, to eat limburger cheese sandwiches and drink from huge steins.

"ONE more rehearsal before we shoot this scene," orders Griffith, placing his chair next to one of the cameras. The huge circular microphone and sound-gatherer, which can be turned quickly and noiselessly to catch every whisper of conversation, is in readiness for the first take.

In this scene, the audience will listen in on the various conversations at the different tables, catching a few phrases here, a snatch of humor there—about politics, women's fashions and, finally, the movies. A group of five or six sit at a front table. A girl in the group asks: "Have you seen the new Biograph girl?" They say her name is Mary Pickford.

"Oh, no," another girl answers. "It's Mary Sothard, or something like that."

A gay young dude (only they didn't call them that then) at the next table jumps up. "My brother works in a theatre and he says her name is Marie Pleard," he informs them. "Anyhow, she won't amount to anything in movies."

But the first staunch supporter insists that the little Biograph girl is going to be a winner, and it seems to her on second thought, that the name isn't "Pickford" nor "Sothard" but "Pickford." And that she gets no dollar a day.

By Frances Kish

Heard in Hollywood

I heard at a party the other night that D. W. Griffith's new picture, just completed in New York, is to be put on Broadway, cold. That is, there is to be no fanfare of gaudy advertising pageantry and hectic press-agentry to herald it. Mr. Griffith is to say in effect, "Here is the picture. Take it or leave it." So different from the old days, when a Griffith opening was the greatest event in the picture world. And they do say this new one is good! . . . From Pauline Garon, in Paris, comes a postal card, as vivaciously worded as one

Grace Kingsley,
Los Angeles Times
Sept. 1931

ACTOR COMMUTES BY AIRPLANE

Stage, Screen Roles Played Almost Simultaneously; Actress Adopts Timid South American Player; Griffith's Publicity Restraint Explained

BY GRACE KINGSLEY

Griffith Reputation Explained

From D. W. Griffith's director of publicity, Vivian M. Moses, in New York, comes an interesting letter regarding the reasons for the noted director's restraint concerning publicity on his latest picture, "The Struggle."

"I think you may be interested in knowing why there has been so little said to date in the publicity events regarding Mr. Griffith's forthcoming picture," writes Miss Moses. "It is not because either he or those associated with him regard this picture as less important than Griffith pictures used to be regarded. There have been good reasons why Mr. Griffith decided in this instance that it would be best to allow the public judge the picture from the screen rather than from advance publicity.

"'The Struggle' is a picture made primarily for entertainment. I believe it will be found that it contains one of the strongest dramatic sequences that has appeared in any Griffith film. It is true, however, that the story contains certain controversial elements which undoubtedly would have provoked discussion and perhaps unpleasant debate and protests, had the story been exploited in the columns of the press prior to its presentation on the screen. It is because Mr. Griffith is so anxious that the public see this picture that he has decided that the best way to insure this is to let the picture speak for itself

PELSWIC

Griffith Uses Old Edison Studio

By ROSE PELSWICK.

Up in the old Edison studios, in The Bronx, D. W. Griffith has just finished filming a picture called "The Struggle." The leading players are stage stars, Hal Skelly, of "Burlesque" fame, and Zita Johann, recently of "Tomorrow and Tomorrow."

Rose Pelswick.

The studio, at 199th St. and Decatur Ave., is now known as the Audio-Cinema. It's equipped in the modern manner for sound recording. Besides Mr. Griffith, a producer of animated cartoons has been making his headquarters there. The studio is also ready to do odd jobs of synchronization for any company that requires film work in the East.

But, almost hidden by the apartment houses that have sprung up around it, the wall of the building still carries the block-letter sign, "Edison Studio." It was there, quite a number of years ago, that Thomas Edison made his first talkie experiments—they ran only a few feet and were records synchronized with film.

Was Pickford Studio.

Back in 1910 or 1911, the Edison studio was one of the high spots in picture-making. Mary Pickford worked there. So did her first husband, Owen Moore, Alan Dwan, Love, Maurice Costello, Olive Thomas, Marc McDermott, Charles Brabin and Harry Beaumont, the latter two now well-known directors. The Pheratt girls—Viola Dana and Shirley Mason—rose to fame at the Edison studio; Shirley, by the way, married one of the studio prop boys, Bernard Durning, who later became a director. And Mary Fuller was one of the Edison stars of the time, starring in the serial thriller, "What Happened to Mary."

And now D. W. Griffith, one of the movie pioneers himself, returns to the scene of past glories to film his first independent production in five years. "The Struggle" will be distributed by United Artists, but he is filming it independently, in the manner that he used to make pictures out in Mamaroneck.

"The Struggle" is an original story by John Emerson and Anita Loos. The scene is New York City and the theme deals with the problems that beset a family in the middle years of American life today. The film has been in production since Mr. Griffith's return, and he is doing the directing and cutting in his private studio.

Hal Skelly will make his screen debut in the film. He was cast for the role while he was in Hollywood where he spent several months without doing any camera work. Zita Johann is "The Queen of Life," a combination of Burlesque and a revue in the offing, and the material between the acts and Hammerstein has broken in several speeks. Also in the cast are Charlotte Walker, Jackson Halliday and Evelyn Mulroy, of the Broadway stage, and a [illegible] child [illegible] Mr. Griffith.

New York Evening Journal
Aug 19, 1931

"Struggle" Scored

Audio Cinema studio has completed the scoring on "The Struggle," D. W. Griffith's latest production, with Phillip Scheib in charge of musical effects and Joe W. Coffman supervising sound.

Film Daily, N.Y.
Oct 18 1931

"Struggle" Opens Nov. 14

D. W. Griffith's "The Struggle," is scheduled to open Nov. 14 at either the Rialto or Rivoli, New York.

Film Daily, N.Y.
Oct. 24, 1931

D. W. Griffith Has Grippe

D. W. Griffith, whose latest production, "The Struggle," opens next Wednesday evening at the Rivoli, is confined to his home on account of an attack of the grippe. He is expected around again in a few days.

THE Film DAILY

Friday, Dec. 4, 1931

SCREEN NOTES

New Griffith Picture to Have Premiere Next Week

"The Struggle," D. W. Griffith's picture which was made in New York, will have its premiere at the Rivoli Theatre on December 16, succeeding the Douglas Fairbanks revelation. The cast is headed by Hal Skelly and Zita Johann and includes Charlotte Walker, Rose Hobart, Florence Coogan, Charles Richman, Helen Ware and Evert Shaw.

N.Y. Evening Post
Monday, December 14, 1931

Tales of Players and Films

D. W. Griffith, whose long picture "The Struggle" will open Wednesday evening at the Rivoli, is confined to his home with an attack of the grippe. He is expected around again in a few days. The film has been in production since Mr. Griffith's return and he is doing the directing and cutting in his private studio.

Hal Skelly will make his screen debut in the film. He was cast for the role while he was in Hollywood where he spent several months without doing any camera work. Zita Johann is "The Queen of Life," a combination of Burlesque and a revue in the offing, and the material between the acts and Hammerstein has broken in several speeks. Also in the cast are Charlotte Walker, Jackson Halliday and Evelyn Mulroy, of the Broadway stage, and a talented child [illegible] Griffith.

N.Y. Morning Telegraph
Friday, December 4, 1931

GRIFFITH NEARS END OF 'STRUGGLE'

Hal Skelly Off to London to Play the Lead In 'Frenchmen'; Swanson Due Friday

By KATE CAMERON.

THE news isn't all from the Hollywood front this morning. There's been a little activity in the east since D. W. Griffith has been out in Mamaroneck directing the production of "The Struggle." Hal Skelly, who gave such a remarkable performance of the comic in "The Dance Of Life," has been working night and day in an effort to finish his part in the Griffith production so that he could get over to London to keep his contract with the London producers of "Fifty Million Frenchmen." He has been engaged for the leading role in that show and rehearsals are awaiting his arrival in London. He will go straight from the boat to the theatre in London. He left New York Monday night on the Bremen. Although Skelly's work in "The Struggle" is finished, there still is a great deal left for Griffith to do on the production, and a release date hasn't yet been set on it.

Gloria Swanson is bringing back from France wardrobe for "Tonight or Never."

Lew Ayres will be starred in "The Spirit of Notre Dame."

Connie Bennett, only member of her family never on the stage. She'll never try it, either, she says.

Sunday night the entire company at the Mamaroneck studio, from the director to the stage hands, gave Skelly a party that he'll remember all his life. It was by way of being a great tribute to a good fellow. Skelly, working under terrific pressure all the time, managed to endear himself to every one on the set. They hated to see him go, but they succeeded in making the parting memorable.

Hal Skelly, in "The Struggle."

* * *

DAILY NEWS, WEDNESDAY, AUGUST 5, 1931

By IRENE THIRER.

D. W. Griffith's "The Struggle" will be presented at the Rialto on Dec. 16, giving "Bad Girl" a week's run at that picture house.

DAILY NEWS, TUESDAY, DECEMBER 1, 1931

TAPS AT FAME'S DOOR

Agnes Dwyer, of 208 Brook Ave., The Bronx, versatile 8-year-old tap-and-toe dancer, has attracted the attention of D. W. Griffith, who featured her in a child role in "The Struggle."

New York Eve Journal
(Harlem—Bronx Edition)
Aug. 28, 1931

THE Film DAILY

1931 New York

Jack Aichele and George Blair, Jr., are two more former Paramounters added to the staff of "The Struggle," now being directed by D. W. Griffith at the Audio Cinema studios. Barney Rogan is chief film editor.

July 16

D. W. GRIFFITH has been presented with a gold card entitling him to honorary membership in Local No. 52, New York City. The presentation was made Saturday by Jack Flaherty, business manager of Audio Cinema studio, where Griffith is now in the midst of directing "The Struggle."

July 21

Fox Signs Helen Mack

Helen Mack, who was picked by D. W. Griffith for the lead in his new picture, "The Struggle," has been signed by Fox and leaves Aug. 14 for Hollywood.

Aug. 6.

Final photographing of scenes for "The Struggle," David Wark Griffith's forthcoming picture, was concluded Friday, with pedestrians in a scene which depicted an incident in a traffic halt at an intersection of two East side thoroughfares. Cameras were set up in windows and upon roofs on several sides of the crossing, were masked with curtains and otherwise hidden, and the direction of actors was by signals given from a third-story window.

Aug. 19

Griffith will spend a month or more in the processes of editing and cutting his picture, which is destined for release in the latter part of October. "The Struggle" is based on an original story by John Emerson and Anita Loos. Hal Skelly and Zita Johann have the chief roles.

Aug. 19

D. W. Griffith Denies New Film is Propaganda

Rumors that his new picture, "The Struggle," is a Soviet propaganda picture were received yesterday by D. W. Griffith. Although the rumors may have reached such vociferous, said the producer, the picture has nothing to do with the Soviet. He has been planning it for some time and it is a piece of complete fiction. Premiere will probably take place next month.

Sept. 16

Picture Plays and Players

'The Struggle,' D. W. Griffith Film, Nearing Completion—Coast News.

By EILEEN CREELMAN.

D. W. Griffith is a happy man these days. At least he looks happy. He sounds happy. And he says he is happy. He is working on a picture again, an independent D. W. Griffith production to be released through United Artists. Although John Emerson and Anita Loos have screen credit for the story, the producer is said to be at least partly responsible for the idea. He has spent more than a month already on the directing of it, and several months before that on the preparation. And he's enjoying it all.

Most of "The Struggle" was filmed in the Audio-Cinema Studio, once the old Edison Studios. One sequence, laid in 1911, was being photographed last Friday and Saturday at an old-fashioned beer garden up on the Boston Post Road. Mr. Griffith had collected a crowd of the best looking extras in New York. Many of them, so the story goes, were established stage actresses working incognito. To the tune of "Beautiful Ohio," they were waltzing about in costumes of two decades ago. The costumes, long, heavy, overelaborate, were all authentic. H. M. K. Smith, for several years in charge of Paramount's Long Island studio wardrobe department, had joyfully discovered many of them in some old trunks at the Edison Studio. They had been used in the movies of 1910 and 1911.

Hal Skelly has already completed his part in "The Struggle." Another contract forced him to sail for England last Monday. Mr. Griffith, the technical crew, and other members of the cast worked day and night in order to finish Skelly's scenes in time to permit his sailing. So popular did the actor become with the technical crew that the cameramen, electricians and their coworkers gave a dinner in his honor the day before he sailed.

Zita Johann, who spent six months under contract to Metro-Goldwyn without making a picture, makes her film debut in this production. The director is enthusiastic about her work, and about that of eight-year-old Edna Hagan.

Most of "The Struggle" is laid in modern times. It is with the earlier sequences, however, that Griffith is having most fun. In one of the scenes there is a long discussion by a group of extras about motion pictures, the possibility of their injuring the eyes, the chances for success of various young actresses since become stars, and the always current unemployment situation.

"The Struggle" is Mr. Griffith's first picture since "Abraham Lincoln."

THE NEW YORK SUN,
AUGUST 10, 1931.

Sept 25th

David Wark Griffith is hard at work these hot summer days on "The Struggle," a story written especially for him by John Emerson and Anita Loos. Hal Skelly and Zita Johann, recruited from the legitimate stage, have been selected to head the cast.

D. W. Griffith, hard at work on his production of "The Struggle."

Oct. 5th

New York Daily News
July 14, 1931

Changed Mae Marsh Finds Screen World Has Changed as Well

By LOUELLA O. PARSONS,
Universal Service Motion Picture Editor.

LOS ANGELES, Nov. 29.

The Mae Marsh I first met in Chicago in 1916, a slim wisp of a youngster, not yet seventeen, has kept the slimness of her youth, but around her eyes are tiny lines that were not there sixteen years ago. But there is a wisdom and a gentleness that the impulsive girl of seventeen didn't have. Mae and Dorothy Gish in 1916 were close friends, delighted over an ice cream soda and in ecstasies whenever either one had a new dress. What a pair they were when they came East together.

I was curious about this new Mae who, through the years has somehow slipped into entire domesticity, so that she is seldom seen at social gatherings. I telephoned her and was delighted when she accepted an invitation to lunch at the Embassy Club.

The Mae Marsh I knew had red hair—bright and flaming. Her hair still is red, but when I saw her it was bleached to a platinum shade that rivals Jean Harlow's in color. Not that Mae intended it for extreme blondness, but it was the nearest she could get to white. In "Over the Hill" she plays an old, old woman, and wigs all looked wiggy, so she bleached her own tresses. I asked her:

"What about 'Over the Hill'? How did you happen to come out of your shell, leave your home in Flintridge and the three youngsters?"

She answered:

"I thought I ought to vary my life. Mary, my oldest now is twelve, the baby is three and the boy is five. My career never has been entirely out of my mind, although I am very happy as Mrs. Louis Lee Arms."

In other words, the little sister of "Birth of a Nation" can be a good mother and at the same time an actress. She went on:

"The talkies are so different from those pictures I used to make for Mr. Griffith. Remember how necessary it was for Dorothy and Lillian Gish and for me to 'mug' before the camera? Today you can turn your back, talk and still register your emotion.

"Another thing impresses me: The girls in the Griffith pictures were all young. A girl past eighteen was considered middle-aged. Today many of the heroines are middle-aged. The academy award for the two best performances went to Lionel Barrymore and Marie Dressler, both no longer young. According to the old Griffith idea, that is all wrong.

"Exactly the older women are the vogue. How would I look playing ingenues? Although I am only a little past thirty, and that isn't really old, is it?

"When Mr. Sheehan was considering me he spoke to Raoul Walsh and asked him if I wanted to play young parts. Raoul told him 'certainly not,' that I realized it would be the height of nonsense for me to try to compete with sweet sixteen.

"I had the funniest sensation when I first heard my voice. I used to look at the rushes without much sensation, and my voice, I thought, must be bad. I worried when Winfield Sheehan said 'We are showing the picture to a group of Fox executives. I will telephone you after we see it and let you know how it goes.'

"In all my life I never before had an executive telephone and give me a verdict. You can imagine the thrill when he said my first picture in more than ten years was well received."

Mae's last film with Griffith was "The White Rose." It wasn't a particularly happy engagement because her pals, the Gish sisters, were not there. Carol Dempster, who belonged to the new regime, was the star. Mae and Carol somehow never clicked, and the little Marsh girl who in 1915 was considered the best actress on the screen, was glad when she finished her last scene.

In 1918 Mae Marsh came to Chicago. The last report is she was "Polly of the Circus" for Samuel Goldwyn, and I was called upon to introduce her to the newspaper reporting. She expressed herself as tremendously interested in Marion Davies' coming version of the part she Margaret Mayo play, the girl.

Mae Marsh will have a chance, perhaps, to play what I hope, for her sake, is a good opportunity for "Polly of the Circus."

Mae is in all in charming, she talks rapidly, emphatically, loaded with character juice. Anything she knows the Mae Marsh who romped with the Gish girls and played Bobby Harron in a spotless sailor's in Griffith's "The Mae Marsh" today is decidedly not a little girl, and as poor Lon is dead to the world.

NEW YORK AMERICAN,
SUNDAY, NOVEMBER 30, 1930.

The Unknown Hollywood I Know

By Katherine Albert

Who tells for the first time the inside story of twelve years spent in the film colony

The author, now one of Hollywood's celebrated scribes and a member of PHOTOPLAY'S editorial staff, at the time she first went to see D. W. Griffith, and narrowly escaped a picture career

WHEN I stepped off the train in Los Angeles twelve years ago I was the dumbest, most ga ga girl who had ever come to Hollywood to be a movie star.

Yesterday I made this remark to a friend who answered: "That's a pretty large order, my good woman, and you'll have to show credentials to prove it." Well, if my story which is now about to unfold doesn't prove that first statement I'll give each and every one of you a nice set of slightly used sound sequences.

People broke down in tears when I said I had some stories about Hollywood that had never been printed. "It isn't possible," they said, "the town's been drained dry of copy."

But that isn't so. In those twelve years that I've lived in the most bizarre town in the world things have happened that are incredible. Do bear with me while I set them down and do forgive my being personal. The purpose of these stories is to tell you things about the stars you have not known before, but in order to do that I must keep myself in the story, since it is part of my own life.

If my mother had known that I was going to write my memoirs some day she, no doubt, would have strangled me at birth, and rightly too. But perhaps memoir writing is no worse than my early ambition—movie starring. Let's begin at the bitter beginning.

I bore down upon Hollywood equipped with sixteen years of a dull life, an absolute vacuum in the place where my brain should have been, a letter of introduction to D. W. Griffith, an adoring mother, a picture hat and a sickly smile. I thought that was enough to assure my success as a movie star. Many a girl has arrived in Hollywood with less and climbed those slippery stairs.

Griffith was the undisputed genius of the cinema at that time. He had just completed "Broken Blossoms," not at that moment released. "The Birth of a Nation" was still a vivid memory. "Intolerance" had cost him his fortune but had set him up among the artists. He was beginning a new picture—which was to reach the screen as "The Greatest Question."

THE letter of introduction was a very personal one, for he was born and bred in my part of the country—Kentucky—and we'd known his family always. The letter duly mailed, his secretary answered and made an appointment for me and my mother.

I shall never forget my first glimpse of him. His studio was that rambling green one where Sunset and Hollywood Boulevards meet. It is now the Tiffany Studio. He was standing in a set that had been used for "Scarlet Days," an enormous Western saloon, and in that rough room he presented an incongruous figure, in his immaculate clothes, his soft pearl gray hat, his perfect tie.

As I approached him I felt the terrific force of the man and when, during his conversation with my mother—who did the talking for me—he suddenly looked down at me my knees went limp, my mouth was dry. No man has ever had such a scrutinizing gaze as D. W. Griffith. It seems as if he ferrets out all the inner recesses of your soul. At that time (I was just turned sixteen) there was not much to ferret out of my soul. And I think Griffith realized it, for he gave up looking at me and turned again to my mother.

Suddenly, he said to me, "Why do you want to go in pictures? Why don't you marry or something?"

Speechless, I shook my head.

He shrugged his shoulders. "Well," he drawled—he still kept his Southern voice—"I suppose there's as much unhappiness in marriage as in anything else." Poor Griffith—he knew about that!

"Come along," he said, and led the way through a maze of sets and into a small room which I was later to learn was a projection room. A score or more of people were already seated there and my eyes suddenly popped out on stems. Mind you, I'd never seen a movie star, except upon the screen, and there before me were Lillian Gish, Carol Dempster, Clarine Seymour, Ralph Graves, Bobby Harron, George Fawcett, Richard Barthelmess, Eugenie Besserer, and others whose faces were familiar but whose names I did not know.

The Unknown Hollywood I Know

[CONTINUED FROM PAGE 37]

Two of this vivid company — Clarine Seymour (one of the most sparkling, avid women who ever lived) and Bobby Harron are dead. Various fates have pursued the rest. They are scattered now across the face of the earth.

There was a stir, as if a god had suddenly appeared, when Griffith entered the room — a sort of general awareness, a brisk sprucing up. He motioned my mother to a chair among the great and beckoned Bobby Harron to come to us. Briefly he introduced us and then he turned to me: "Now, you're supposed to be a little country girl in Kentucky, let us say, and this boy is your sweetheart. You and Bobby are walking down the road hand in hand. I'll tell you what to do as we go on."

Bobby Harron, "the sweetest of them all" and Clarine Seymour, "who had the most to give," both of whom passed away in youth, in Griffith's "True Heart Susie" produced twelve years ago

He sat down, leaving me to face all those famous eyes, Bobby Harron standing beside me. My first day in a studio, my first glimpse of a director and film stars, and I found myself enacting a part.

Always ahead of his time, it was Griffith's habit, I later discovered, to rehearse an entire production in the projection room, without props, without costumes, before a single camera was turned. Unheard of in those days, this is now the procedure with every big production.

I thought for a brief second that I should die right then, but I had read interviews about what being a trouper meant. "The show must go on," said I to myself, and, as if I were a robot, I felt Bobby Harron take my hand and somehow my legs seemed to move, I don't know how, across the floor of the little projection room.

Then, suddenly, a strange thing seemed to happen. Griffith's voice, a rich, deep, very beautiful voice, droned on, telling us what we were to do. "Now you stop by a tree. It's an apple tree. You pick up an apple, Bobby, and hand it to her. Don't forget you love her very much," etc., etc., etc. And the room and all those people seemed to fade away and I found myself actually on a Kentucky road, actually under an apple tree, not acting a part, not being spoken to by the great Griffith but living, really being, the girl I was playing. (What a fool I was!)

BOBBY stooped and handed me the imaginary apple. He took an imaginary knife from his pocket and peeled it. I took the peelings from him and threw them over my left shoulder. Griffith suddenly stopped me: "What are you doing?"

"Why, you see," I explained, "you throw the apple peeling over your left shoulder and it falls in the shape of an initial. That's the initial of the man you're going to marry."

Griffith smiled. He turned to Lillian Gish, who sat on his right, and my mother heard him say, "The kid's got it."

Richard Barthelmess, "much too big for his breeches," and Dorothy Gish, who had a temper, in "Peppy Polly," a Griffith comedy made around a dozen years ago

Presently, during the course of rehearsal, Eugenie Besserer was called in to play the part of my mother. During our impromptu conversation—we made up our own lines as they came to us—she asked me a question and I answered, "Yes'um."

Clarine Seymour laughed, "What did she say?" she called out.

"She said," answered Griffith, "what any well brought up Southern child would say. She said 'Yes'um.'" They all laughed. From then on I was "Little Miss Yes'um" around the studio.

When the picture was released—Lillian Gish played the part in which I had rehearsed — it was called "The Greatest Question, The Story of Little Miss Yes'um." Griffith, with the octopus-like quality of every great artist, would take from the humblest. He wanted, above all else, naturalness. The apple peel stuff was in the picture, too.

Well, that was my introduction to Hollywood. That was my baptism of fire.

The Griffith studio, I was later to discover, was the strangest of all. There was a quiet dignity about it. People were called by their last names—a habit which Hollywood scorns—and a Miss or Mister was put before them. We rehearsed for weeks with Clarine Seymour, Carol Dempster and I taking turns playing the leading rôle.

The self-told story of a little girl who won a master director's notice but nevertheless got lost in the mad Hollywood shuffle

Lillian Gish always sat by. She wore simple organdie frocks and a big white hat through the crown of which a ribbon was run. She wore the same hat but changed the ribbon to match each frock. She always sat, with that strange absorption which characterizes her, never moving, never taking her eyes from the girls who played the part.

I DO not know whether Griffith knew the part was to be Miss Lillian's and was only seeing what the others did with it to take the best of each performance, or whether he was actually contemplating one of us. At any rate Miss Lillian did not rehearse. She simply sat watching, her pale blue eyes absorbing every gesture that the other girls made.

If Griffith arrived at nine o'clock to begin rehearsals we knew that we would stop for lunch at half-past twelve. If he did not arrive until eleven it meant that we'd work until three before stopping, because he had had his breakfast late and was not hungry. When he was hungry he turned to his assistant director (his name was George Beranger then, he is now Andre Beranger and plays character roles) and said, "Tell them they may eat."

Often, in the middle of a scene, Griffith would leave the set and 'a gone . . . no.

[PLEASE TURN TO PAGE 118]

body knew where—for a half hour, an hour, perhaps two or three. He always returned with "Well, where were we?" Everybody jumped and we continued. He never carried cigarettes although he was a constant smoker. Instead he'd call out, "Give us a cigarette," and every man in the room would bound to him with a package in hand. Griffith would look over the assortment and pick a brand he wanted. Then there was another flurry with matches. It was a great honor to have Griffith choose your cigarette.

His actors worshipped him as if he had been a god. The men called him "Boss" and once I do believe that I heard Eugenie Besserer murmur "Master." Sometimes—he was a great showman and loved to act—he would get up and show one of us how a scene went. Upon these occasions the actors stood about, mouths opened, eyes aflame with admiration, and watched. I remember once he was doing the mother's rôle and, his long, horse-like face turned heavenwards, he called out, "My son, my son, can you hear me there in heaven? Say that you hear me—speak to me."

We were spellbound but I realize now that it was pretty bad, pretty melodramatic acting. As he finished, quite pleased with himself, he happened to glance at my mother. In spite of the fact that she thought I could be an actress, she has a grand sense of humor and she was amused at Griffith's acting and showed it in her eyes.

SENSITIVE, quick to see any play of emotion, Griffith realized that she knew it was phony.

He shrugged his shoulders sheepishly, "Well, it goes something like that," he said and sat down.

Along with the great beauty of which the man was capable there was also in him a strong Rabelaisian streak and a love of horse play. I think that "Way Down East" was a perfect picture of the man. He had, by his supreme artistry, made those dull characters come alive (Lord! he had intensity and emotion upon the screen) but he had also let his love for vulgarity and horse play run rampant. "Broken Blossoms" was Griffith at his best.

ON another stage Dorothy Gish (she wore a black wig then—remember?) made comedies. They called this "the pep company." Elmer Clifton, who was later to direct "Down to the Sea in Ships," directed her, and Dick Barthelmess who was, so my mother said, "much too big for his breeches," played the lead. Dorothy had a temper and it was not an unusual sight to see her stomping through our stage muttering to herself, her thin, yellow hair wound round hairpins so the wig, which she had no doubt just thrown off, would fit closely. Griffith thought she was cute when she was annoyed and Miss Lillian adored her. She was so entirely different from Lillian (about whom there'll be more later on).

Once Griffith took his company into the projection room to see a picture Dorothy had just completed.

He sat there without smiling and, as the thing unfolded, he would say, "That's very funny," or "That is not so funny," or "Better do that over again. Make a note."

Dorothy seemed to feel that he did not like the picture and she left the projection room in tears, her heels clicking on the pavement.

Carol Dempster was always quiet. She used to say, "Mr. Griffith thinks I'm an actress, but I'm not. I'm only a dancer." She was quite right, of course, and it was Griffith who brought out of her the talent—such as it was—that she displayed on the screen.

But it was a different story with Clarine Seymour. Here was a great artist, a fluid little person with large, dark eyes and dark hair standing at angles around her head. You remember her in "Scarlet Days," perhaps. She died, following a major operation, a year or so later. At the risk of sounding sentimental I say that of all the actresses Griffith discovered I believe Clarine Seymour had the most to give, that she had the keenest talent of them all. Unlike Gish she was an emotional, temperamental little person.

Bobby Harron was the sweetest of them all. Once Griffith said to my mother, "He is like a pure young girl. That boy has never done anything that you would not want your daughter to do." He died, or so they said, of a broken heart. He was in love with Dorothy but Dorothy couldn't see him.

On days when there were no rehearsals they used me for general handy man. I remember making an insert for some picture. The leading woman is supposed to grab a gun that has been thrown on the floor. A close up of this action was made and it was my hand that grabbed the gun.

AND then came the word that Griffith was going to move to a studio in New York. I was very discouraged for, with rôle [illegible] ended and "The Greatest Question" [illegible] decided to return to my [illegible] completely. I could go to the studio and [illegible] come off the set but I was too [illegible] Gish to ask him anything.

I decided the [illegible] that I had not pleased him that my great [illegible] was over, that as an actress I was a failure. And proud of hiding this truth, I left [illegible] I never saw one day, packed [illegible] last [illegible] I left the [illegible] to another part of town, without leaving a forwarding address. If there I have a [illegible] family I'd have jumped in. But Hollywood is an and had so I [illegible] my [illegible] and my failure.

In the papers I read that Griffith had moved to New York. That chapter of my life was ended. I couldn't go to a [illegible] Griffith [illegible] There was only one [illegible] of hope. Once Griffith had asked me [illegible] Houghton Findlayson, and Miss Findlayson [illegible] I hoped [illegible] Houghton Findlayson [illegible]

Art of Film Directors Ignored by Public

By PARE LORENTZ.

There is a scene in "The Beloved Bachelor" over at the Paramount in which the hero, a sculptor, is congratulated ecstaticly by a crowd of citizens at the unveiling of a monument which he had made.

Such scenes, in plays, books and movies, always make me suspicious. It is true, of course, that I never have attended many unveilings, but I doubt that Sculptors Borglum and Davidson have ever got calouses on their hands from shaking hands with an admiring public. They may have received admiring attention from young chiselers, but from mayors' and public committees? No.

Painters and musicians do not get anything but a grudging curiosity from the public, simply because the public does not understand the art itself and consequently is afraid the artist is putting something over on them and is, at best, a clever sleight-of-hand artist.

Ignored by Public

The movie director, being really a graphic artist, comes in for the same public disregard. I imagine if King Vidor, Robert Leonard, Harry D'Arrast, William Wellman, Ernst Lubitsch and D. W. Griffith all walked down one side of Broadway, with placards announcing their names to the world, and, say, Slim Summerville walked down the other, even show-wise people would cluster around actor Summerville and ignore the directors (although they might follow them into the Republic under the impression that the directors were advertising men).

Writers, of course, having a closed corporation, can write about each other enough to get some public attention. Yet even that attention is centered in so-called intellectual centers.

N.Y. Eve Journal
Oct., 22 1931

MAYOR WALKER ABOARD THE BREMEN.

Times Wide World Photo.

New York City's executive shown on his way to Europe. Left to right are Hal Skelly, the actor; Mayor Walker, Captain Hagemann of the Bremen and Dr. Schroder, the Mayor's physician.

New York Times Aug. 18, 1931

ANITA LOOS REVEALS NEW REDUCING BATH

Writer, Returning on Bremen, Says She Lost Ten Pounds in Two Dips in Bavaria.

DAMITA CAUSTIC ON HATS

Warner Reports His London Studio Is to Produce English Films—J. D. Ryan and Grace Bain.

[illegible]

N.Y. Times
Sept. 6, 1931

Picture Plays and Players

'The Gay Diplomat,' 'Smart Woman' and 'The Road to Reno' Among New Talkies.

By EILEEN CREELMAN.

R.-K.-O., rejoicing, presents two films on Broadway this week in houses not controlled by R.-K.-O. One of these is "The Gay Diplomat," opening today at the Warner. R.-K.-O. is hopeful that this picture will help to build Ivan Lebedeff into a star. Mr. Lebedeff is the young Russian who first came to motion picture notice when D. W. Griffith signed him on a personal contract and gave him the part of Satan's secretary in "Sorrows of Satan."

"The Gay Diplomat" features, besides Mr. Lebedeff, Genevieve Tobin, Betty Compson, Ilka Chase, Purnell Pratt and Rita LaRoy. Hugo W. Lave wrote the screen play. Richard Boleslawsky directed.

[illegible] person star at all the de luxe performances in a playlet written by Edgar Allan Woolf.

The stage show, "Great Guns," has in its cast Milton Berle, Mills.

New York Sun, Oct. 9, 1931

"The Struggle," by Griffith, Brings Message on Booze

By BLAND JOHANESON.

Mr. D. W. Griffith, the Master, has accepted an invitation to direct the Capitol's stupendous four-day pageant, which will be the big feature of next Summer's Congress-devised George Washington Bi-centennial Commission. The Master's acceptance signals that he is ready to put into the show shops his latest picture, "The Struggle." It is finished and ready for exhibition.

Whatever else "The Struggle" turns out to be, it already has been provocative. Such odd mystery has enveloped its production. The Master never before has leaned toward the "hush-hush school" of showmanship. He has been ready to make speeches, issue bulletins, announce activities, discover "Duse of the Screen." But "The Struggle" sent Mr. Griffith into deep silences. With Hal Skelley, famed character actor of "Burlesque," as his leading player, he marshalled his troops and made his picture. All that can be deduced is that "The Struggle" is about booze and that the Master has reverted to type and made another picture with a Message. Since poor old Booze has so few friends, half the world fearing it frantically, half loving it blindly, Mr. Griffith has another of his famed controversial subjects. What he has done with it will be revealed on Broadway shortly.

DAILY MIRROR
Wednesday, November 25, 1931

D. W. GRIFFITH has finished his new picture in New York. The secrecy surrounding its theme may be attributed to the fact that Mr. Griffith and his distributor, United Artists, both are debating the manner in which the production should be presented to the public.

The exact nature of the plot has been kept a dark secret, and only a few are aware of the fact that the entire story hinges around an habitual drunkard, wherein lies the problem... in this case an inevitable merchandising issue rather than any involved in the narrative.

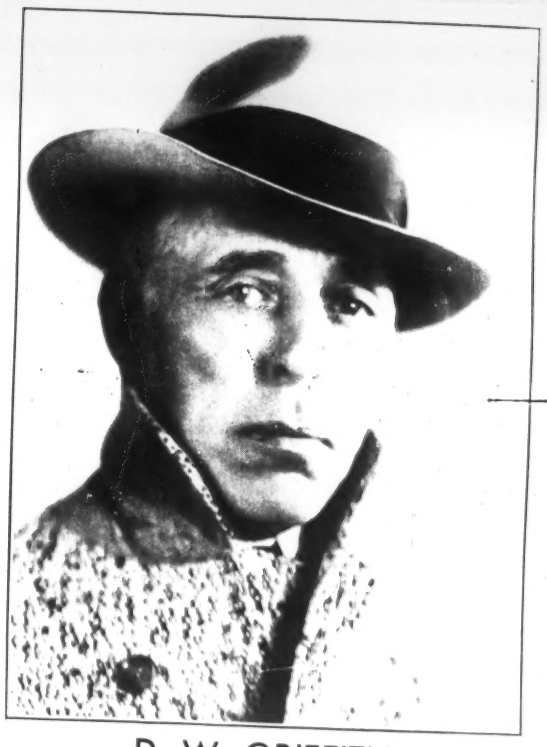
It seems that release of the picture as a preachment against drink will immediately bring down the wrath of the anti-prohibitionists, whose strength is recognized, while to build up the film as propaganda for the "antis" would automatically incur the enmity of the "pros." A neutral stand would not give the story any sales point.

To date, there has been no solution arrived at, but in any event, Griffith and U. A. feel that they'll get hell from somewhere—but where the most?

▼

MOTION PICTURE HERALD

November 28, 1931



D. W. GRIFFITH

Dean of all motion picture directors, whose latest production, "The Struggle," was recently completed on the east coast. It will be released about November 15.

Hollywood Screen World Oct. 16, '31

Griffith Plans Another; "Struggle" Mostly Silent

D. W. Griffith is making preparations to produce another feature for United Artists. It will probably be made at Audio Cinema studio, New York, starting within two months he told THE FILM DAILY. Eighty per cent of "The Struggle," soon to be shown, has silent action, he said.

Film Daily (N.Y.)
Nov. 24, 1931

"Struggle" Opens Dec. 10

D. W. Griffith's "The Struggle" will open Dec. 10 at the Rialto, it is announced by Al Lichtman of United Artists.

At the same time Lichtman announced that "Cock of the Air" would not succeed "Corsair" at the Rialto. It will be shown in about a month following two pictures which have piled up on Paramount.

Film Daily N.Y.
Nov. 29 1931

"The Struggle" Due December 10

"The Struggle," D. W. Griffith's latest picture, will go into the Rivoli December 10, it was announced yesterday by Al Lichtman, vice-president and general manager of distribution for United Artists. The new film will mark the debut on the screen of Rita Johann, Broadway actress, and will feature Hal Skelly. Others in the cast are Charlotte Wynters, Edna Hagan, Evelyn Baldwin, Charles Brokaw, Jackson Halliday, Florence Cooper, Arthur Lipps, Helen Mack, Scott Shows and Doris Mantle.

N.Y. Herald Tribune
Saturday, Nov. 28, 1931

Objects Over Washington Pageant

In reply to dispatches from Washington yesterday (Friday) to the effect that Arnold Kruckman, director of the Pageant of Columbia Commission of the George Washington Bicentennial Commission, said no arrangements had been made to have D. W. Griffith direct the four-day pageant in the national capital next June, George Gerhard of United Artists, who sent out the original story, following conference with Kruckman, stated that copies of the entire correspondence between Griffith and the Commission are in the U. A. files. Throughout the correspondence, the Commission took the attitude in offering Griffith [illegible] Gerhard said.

Film Daily (N.Y.)
(Nov. 29 '31)

THE Film DAILY

ALONG the RIALTO

FILM DAILY

● ● ● HAL HORNE, who blasts out wisecracks and such in Do Love Manner, is renovating Prohibition as a Mighty Issue. He's getting the public hot and bothered on the subject through his interest-grabbing newspapers' campaign on "The Struggle," which hows into the Rivoli tomorrow night. Horning in, so to speak. ... Olga Geerthuy has been appointed official secretary for the Motion Picture Club ball which will be produced, presented and released Feb. 20 at the Waldorf-Astoria. ... Philadelphia has the honor to announce the birth of a son to Mr. and Mrs. William J. Clarke. Youngster is tagged William J. Clarke, Jr., and his papa is a boss Warner Bros. ...

Wednesday, Dec. 9, 1931

D. W. Griffith's new picture, "The Struggle," which opens at the Rivoli on Thursday night, is the story of the liquor problem. How bootleg liquor ruined a family. Representatives of prohibition and anti-prohibition organizations are expected to attend the premiere. Hal Skelly and Rita Johann have the leading roles. It is Miss Johann's first talkie.

THE NEW YORK SUN,
DECEMBER 8, 1931.

Discover the NEW *Bloomingdale's for*

SCHOOL CLOTHES

Charlie's laid up for repairs—for after all, a nail's a nail! But the *New* Bloomingdale's is ready for all such emergencies — with well made school clothes—at prices so low, you'd wonder how we can do it!

And the Children's Departments in the *New* Bloomingdale's are spacious, sunny, orderly—you can accomplish wonders in a twinkling!

Just a Few of Our Many School Outfits

Girls' Coat, Dress, Beret

A typical *New* Bloomingdale economy school outfit—all wool navy chinchilla coat, a jersey dress in navy green or brown, and a French beret with a feather. Sizes 6 to 14. (Outfit No. 1), 3 pcs., for **10.00**

Sport Outfit for Girls

Here's a snappy economy outfit for girls who are 6 to 16. A corduroy or plaid skirt; a leather jacket and matching leather beret in red, navy, green or brown AND a print blouse. (Outfit No. 4), 4 pcs., for **10.00**

Boys' Two-Knicker Suits

Tweeds and cheviots are the two best bets for school suits. They keep their shape and wear and wear. These suits consist of a coat, vest and two pairs of full-cut knickers in blue, tan, gray or brown. Sizes 8 to 18. **10.75**

Little Boys' Rugby Suits

For the little boy who's just entering school, as well as for the fellow who has manly ideas about clothes. Tweeds and cheviots, in all colors, and they have a coat and two pairs of shorts with a belt and pockets—n'everything. 5 to 10 years. **7.95**

Boys' Jersey or Wash Top Suits—in many smart colors, 3 to 8 years. **2.95**

Boys' Broadcloth Shirts for Youths and Juniors, 9 to 14½, solid colors or stripes. **85c**

Girls' Washable School Frocks in attractive prints. Sizes 6 to 10, with matching bloomers; other frocks, 8 to 14. **1.95**

Girls' School Outfit (No. 3), middy, navy French serge skirt, PLUS BLOOMERS and a silk tie—4 pieces for **6.00**

GIRLS' DEPARTMENTS—
THIRD FLOOR

BOYS' DEPARTMENTS—
SECOND FLOOR

A photograph of Miss Edna Hagen, who plays one of the greatest child parts ever created in D. W. Griffith's new picture, "The Struggle."

Discover the NEW

BLOOMINGDALE'S

LEXINGTON AVENUE at 59th STREET—VOlunteer 5-5500

New York Sun, Sept. 12 1931 N.Y. American, Sept. 14, 1931

Bottoms Up! TO NEW BLOOMINGDALE'S

SCHOOL CLOTHES

Charlie's laid up for repairs — for after all, a nail's a nail! But Bloomingdale's is ready for all such emergencies — with good looking, sturdy, well made school clothes—at prices so low, you'd wonder how we can do it!

And the Children's Departments in the *New* Bloomingdale's are spacious, sunny, orderly—you can accomplish wonders in a twinkling!

Here Are Just a Few of Our Many School Outfits

A photograph of Miss Jane Hogan, who plays one of the prominent child parts now rehearsed in D. W. Griffith's new picture, "The Struggle"

New York American, Sun. Sept. 13, 1931

GRIFFITH TO DIRECT GREAT GEORGE WASHINGTON PAGEANT

Life Story of Father of His Country to Be Shown in Mammoth Panoramic Play to Last Four Days in Washington at Bicentennial Celebration February 22-24—Famous Stars to Participate

D. W. Griffith will supervise the mammoth four-day pageant based upon the life of George Washington which will be the keynote of the Washington bicentennial celebration to be held in the National Capital from next February 22 to November 24. The director has just formally accepted the invitation of the George Washington Bicentennial Commission appointed by Congress.

The pageant, which will be staged at the foot of the Washington Monument on the evenings of June 22 to 25, inclusive, is confidently expected to be the greatest event of its kind ever conceived. The greatest artistic and technical brains of the country are being mobilized for collaboration, and already tentative plans assure a spectacle far eclipsing "The Miracle" or "The Passion Play."

These plans call for the participation of scores of the leading artists of the stage and screen, assisted by more than 5,000 amateur actors and a chorus of 2,000 trained voices; for the massed bands of the Army, Navy and Marine Corps of more than 500 instruments; for the collaboration of Arthur Hadley and Deems Taylor on the music and of Paul Kester and Charlton Andrews on the book, and for the leadership of Dr. Walter Damrosch and John Philip Sousa for the chorus and bands, respectively.

In addition, scenic artists and experts in lighting are at work devising their end of the display, and members of the commission are sparing no effort to make this the most impressive and lastingly memorable performance produced anywhere in the world.

In extending the invitation to Mr. Griffith, Arnold Kruckman, Director appointed by Congress to conduct the celebration, wrote:

"In this celebration we are striving toward an ideal, and that ideal is to emphasize the great qualities of the American character symbolized by Washington, which has left its immortal effect upon the history of the world in the unfolding of the American idea that has had such a profound reaction upon all modern history. I expect this great pageant play will be tremendously effective in kindling a new conception of the ideals for which the nation stands. This is why we are asking the most gifted and the most distinguished Americans to help us, be they artists of the stage or screen, or in literature and painting, or in the arts of science and industry. In the handling of mass effects, massing movements, colors, contrasts and dramatic detail, no one in the world has equalled your achievements."

Mr. Kruckman explained that he had particular reference to the great range of the motion picture, "Intolerance" and to the lean patriotism displayed in "The Birth of a Nation," "Abraham Lincoln" and other masterpieces. As is happened, Mr. Griffith was deep in the production of "The Struggle," his latest picture, when the invitation arrived some weeks ago, and his acceptance was therefore in hand until he completed the picture.

Almost every name of importance upon the stage and screen and upon the operatic and concert stage will be interested in the pageant story. The following have already accepted: Margaret Anglin, John Barrymore, Ruth Bryan, Jacques Copeau, Walter Damrosch, Mary Duncan, Max Eastman, Douglas Fairbanks, Florence Fortescue, Margaret Gale, Robert Goodwin, Will Hays, Ben Hecht, Ted Hecht, Percy Helton, Jack Hoxie, Hugh Humphrey, Mack Fate Kirkpatrick, Max Kohlmann, Lionel Barrymore, Lionel Black, Max John Black, Lee, Hugh Griffith, Judith Gilpin, Rex Ingram, Jack Kennedy

Intolerance ..... Birth of a Nation ..... Broken Blossoms ..... The Struggle

Hollywood's Grand Old Man Stages Another Come-Back

Grafton Green

A new Billie Dove returns to the screen after a year

SOME of the giants of Hollywood when she was very young have yet to be reckoned with. David Wark Griffith, for instance.

For nearly 20 years he has watched film directors rise and fall and lapse into obscurity. But he still goes on. He is Hollywood's Grand Old Man, and not so old as to have no ideas left either.

Star Maker

Way back in those far off days of the old Biograph Company he was busy making stars like Mary Pickford, and revolutionising motion picture technique. They laughed at him—some of them; they said the close-up would never be accepted as an essential part of a picture, and that it was only the dream of an enthusiastic feather-brain to put the history of a nation on celluloid.

But they ceased to laugh a long time ago.

"The Birth of a Nation" in one night transformed the doubters into enthusiastic admirers of the quiet, intense director who was as little affected by their praise as by their laughter. The crank was hailed as a pioneer, but Griffith never had any false ideas about the value of an instant popularity.

He just went on with his job.

Intolerance—Impossible

You remember the excitement that "Intolerance" created. Yet Griffith was told when the film was in the making that he had set himself an impossible task.

Every picture that he has made since has caused some sort of controversy, especially in America, where some fans resent criticism of their favourites as personal affronts.

To digress for a moment, it is amazing what personal feeling is put into arguments about film people in the United States. The various fan clubs sometimes come nearly to blows when they start attacking one another upon their favourites, and they all seem to overlook the fact that their duty is not the producers' concern, and that it is part of their job to put the stars in the best light.

Back in the days of the early silent films there was no end of the trouble caused by the jealousies of actors and actresses who were not given the same number of lines to speak as their rivals, and who were not given the same number of close-ups. Griffith was the first to realise the importance of the star system, and he was the first to realise that the public was willing to pay more to see a favourite than to see a good story.

Like all the other great directors Griffiths has received shoals of letters advising him on what to put into his next picture. But he has treated the great majority of them as he treated those who said in his early days that he was wasting perfectly good film stock.

Now Griffith has come into the talkie field, and frankly I was disappointed with his first talkie production. "Abraham Lincoln" was a fine piece of work, but it had not, by any means, the appeal of "Broken Blossoms" or the intensity of "Orphans of the Storm." It was certainly up to the Griffith standard in spectacle, but somehow it did not grip me like those old masterpieces of his.

Still he is far from being finished yet, and it is all the more interesting to look forward to his next opus, which is being heralded by the usual arguments and rumours.

Griffith has this time determined to keep the whole story secret until it flashes on the screen. All that is known is the title of the picture, which will be "The Struggle," and that it is about a group of Americans of the present day. Beyond that its maker refuses to go, and it is doubtful if he would have given even such a slight indication of the story had it not been for the curious rumour that was being spread throughout America.

Apparently because of its title, some people started off [illegible] "Hear ye, hear ye, the gin [illegible] Yes, [illegible] Prohibition [illegible] equally [illegible] that [illegible] was [illegible] [illegible] [illegible]

D. W. Griffith Is to Supervise Four Day Washington Bicentennial

(New York)

STAGE and Screen
Prominent in Pageant

WASHINGTON, D. C., Nov. 24.—David Wark Griffith will supervise the mammoth four-day pageant based on the life of George Washington. This pageant will be the outstanding feature of the Washington Bicentennial celebration to be held here, starting February 22 and ending November 24. Scores of leading stage and screen artists, assisted by more than five thousand amateur actors and a chorus of 2,000 trained voices, will participate in the pageant to be held on the evenings of June 22 to 25, inclusive, at the foot of the Washington Monument.

Arthur Hadley and Deems Taylor will collaborate on the music, while Paul Kester and Charlton Andrews will write the book. The massed bands of the Army, Navy and Marine Corps, of more than five hundred instruments, will be directed by John Philip Sousa, while Dr. Walter Damrosch will direct the chorus.

Roster Galaxy

Almost every name of importance upon the stage and screen and upon the operatic and concert stage will be included in the pageant roster. The following have already accepted: Margaret Anglin, John Barrymore, Mme. Ernestine Schumann-Heink, Walter Hampden, Mary Brian, May Buckley, Constance Collier, Henrietta Crosman, Margaret Dale, Robert Downing, William S. Hart, Gus Edwards, Taylor Holmes, Doris Keane, Myrna Loy, Fredric March, Tully Marshall, Burr McIntosh, Antonio Moreno, Carmel Myers, Mme. Ellen Beach Yaw, Sarah Padden, Corliss Palmer, Ruth Roland, Effie Shannon, Fred Stone, Fay Templeton, Tom Terriss, Bryant Washburn, Jane Winton, Anna May Wong, Fay Wray, Hobart Bosworth, Jean Harlow, Mr. and Mrs. Charles Coburn and William Faversham.

While the pageant play will be the highlight of the Washington celebration, it will by no means overshadow innumerable other events scheduled for the centennial. Each State will have its own celebration from Washington's Birthday to Thanksgiving, but the Capital exercises will be the hub of the wheel, so to speak.

Each State Its Day

Each State will have a day in the National Capital; the Army, Navy and Marine Corps will have three days each; Memorial, Flag, Arbor, Independence, Bunker Hill and other patriotic days will be high points; Mothers' Day will be one of the big days; one week will be set aside for music; the Masons will have a week; there'll be an air show, an aquatic show, an Indian day, a lawyers' day, a French veterans' day, a Knights of Columbus day, and there will be all sorts of conventions, balls, social functions and celebrations of every description right through to Thanksgiving Day.

One of the largest turnouts will come Armistice Day, when 350,000 uniformed men are expected to parade along Pennsylvania avenue. Another impressive event will be the official opening of the celebration. This will occur at the east front of the Capitol.

President to Lead Line

In the assemblage will be the President, members of the Cabinet, diplomatic Corps and Supreme Court, representatives of the original thirteen States, descendants of George Washington, units of every branch of the military service and delegates of every patriotic society in the country. There will be a chorus of 10,000 school children, and another chorus of 2,000 trained voices.

It is expected that the President will raise a hand and the signal will be flashed throughout the country, thus starting the singing of the National anthem in every corner of the United States, including the calling soldiers.

[illegible] Washington [illegible] of 1932 will continue on [illegible] of every state from every State in the Union and the President will [illegible] Congress [illegible] Congress, the Supreme Court and the Diplomatic Corps will then [illegible] a long [illegible] of [illegible] which will be [illegible] to the Mall [illegible]

NEW YORK EVENING JOURNAL, WEDNESDAY, NOVEMBER 25, 1931

THE Film DAILY

Griffith to Supervise Geo. Washington Pageant

D. W. Griffith has accepted the invitation of the George Washington Bicentennial Commission to supervise the mammoth four-day pageant on the life of Washington to be staged June 22-25 at the foot of the Washington Monument with a big cast of stage and screen players assisted by 5,000 amateur actors and a chorus of 2,000. Among prominent film artists already included on the pageant roster are John Barrymore, Mary Brian, William S. Hart, Myrna Loy, Fredric March, Tully Marshall, Burr McIntosh, Antonio Moreno, Carmel Myers, Sara Padden, Ruth Roland, Bryant Washburn, Anna May Wong, Jane Winton, Fay Wray, Hobart Bosworth, Jean Harlow and others.

Pictures
—on-a-string
By JACK ALICOATE

As far as we are concerned, NICK schenck and DAVE bernstein are the two most underpaid men in pictures . . . One can buy one share of EVERY picture stock on the board for what it ought have cost to buy one share of ONE company in 1926 . . . In newsreels MEN like sport shots best; women, style shows . . . FOOTBALL pictures [illegible] come into their own . . . D. W.'s "THE REPRIEVE" is finally . . . [illegible] but OVER, across the board, on HAROLD franklin in the dome theatre derby . . . SHORT subjects have been decidedly better of late . . . Some of the ideas of MAYOR roxy of radio city are immense; gigantic and terrific.

Wednesday, Nov. 25, 1931

By ROBB FELSWICK

Here and there: Johnny Hamlin is planning to go into a stage show. [illegible] husband [illegible] Mary Carroll in "Fur-[illegible]" at the Astoria studio . . . D. W. Griffith will supervise the four-day pageant based upon the life of George Washington which will be the feature of the Washington Bicentennial celebration next year . . . Fifty pictures are now in production in Hollywood [illegible]

NEW YORK EVENING JOURNAL, WEDNESDAY, NOVEMBER 25, 1931

Griffith to Head Washington Pageant

By IRENE THIRER.

A Thanksgiving birthday party at the crossroads of the world! The Paramount is five years old. And its celebration starts tomorrow, continuing for a week thereafter with the presentation of George

Kate Smith, radio headliner on Paramount stage bill starting tomorrow.

D. W. Griffith will supervise George Washington bicentennial pageant.

Bancroft's "Rich Man's Folly" on the screen. The stage show will include three of the greatest radio names — Bing Crosby, Kate Smith and the Mills brothers, featured in a revue called "Paramount on Parade," by its producer, Boris Petroff.

That's talking turkey!

Literally, hundreds of the greatest artists of the present generation have passed in parade before the Paramount's footlights. Among the famous names there have been Sophie Tucker, George Jessel, Paul Whiteman, Sousa, Mae Murray, Jackie Coogan, Helen Kane, Paul Ash, Buddy Rogers, Maurice Chevalier, Dennis King, Mitzi Green, George Bancroft, Ben Bernie, Nancy Carroll, Morton Downey, Amos 'n Andy, Eddie Dowling, Irene Bordoni, Harriet Hoctor, Bing Crosby and others.

Mitzi Green, ex-Paramount player, gets featured role in R.-K.-O.'s "Girl Crazy" at a reported salary of $2,000 a week.

James Cagney, vaudeviller here 11 years ago, is starring before filming "Hour of the Crowd."

D. W. Griffith will supervise the four-day pageant based on the life of George Washington, which will be the feature of the Washington Bicentennial celebration in the national capital from Feb. 22 to Nov. 24.

The pageant will be staged at the foot of the Washington Monument from June 22 to 25 inclusive. With the supervision of the famed motion picture director, it is expected that the spectacle will outlast "The Miracle" and "The Passion Play."

The plans call for scores of leading artists and actresses of stage and screen, assisted by more than 5,000 amateurs.

In selecting Mr. Griffith, Arnold Brickman, director appointed by the governors to conduct the celebration, says: "In handling of pageants involving movements, colors, contrasts and delicate detail, he is the world's greatest [illegible] achievements.

The magnetic man recently completed an independent [illegible] "The Struggle" with Zita Johann and Hal Skelly.

N.Y. DAILY NEWS, WEDNESDAY, NOVEMBER 25, 1931

SNAPSHOTS

By ALISSA KEIR.

JOHN EMERSON. Actor, playwright and director. The youngest of nine children. His older sisters spoiled him terribly. His wife, Anita Loos, continues the process. This accounts for his frank and boyish "I-know-you-like-me-because-I-like-you" expression.

Born May 29, 1874, in Sandusky, O., with a newspaper editor as father.

Weighs 175 pounds and is 6 feet tall. Brown eyes, gray hair, naturally curly and growing thin. A great dude. Buys his clothes in England because they're cheaper. Then wishes he'd bought them here because they're better. Has his shirts and ties made to order. Very neat. Puts his own things away.

Wears congress gaiters (high shoes with elastic sides to you) designed chez the smartest bootery in Paris. With evening clothes they are of patent leather. Carries a black enamelled watch you'd think was a lighter midst the change in his pockets.

Sang in the choir when a youngster and because he looked well in a surplice his adoring family decided to send him to Oberlin College to become a minister. Thrown out because he dated up his girl on a Sunday. Next went to Western Reserve University. Asked to leave when he joined a fraternity.

Freedom is now an obsession with him. All you have to do is tell him something is verboten and he'll do it immediately. Never had a drink before prohibition. Since has two highballs every night before going to bed.

Finally worked his way through University of Chicago without a nickel from home. Did it by managing the Glee Club, playing the organ in church and singing whenever he got the chance. Planned a musical career. Decided he wasn't good enough. Didn't know what to do with himself when he was through. Because he'd played successfully in the college theatricals, decided he'd make a try for the stage.

Got himself a job as stage manager through an agent. The play was "Tip for Tat." In his youthful enthusiasm chipped in the opening and rewrote it. This started him in the author game.

Knows now he'd rather have been a politician than anything else. Never enjoyed anything as much as the eight years he was president of Equity. Had a swell time fighting in a family of wild all the time. Imagines politics is just like that.

Met Anita Loos in the Griffith Studios fifteen years ago. Married three years after. She was doing scenarios, he was directing. Been collaborating ever since. The ideas and the wisecracks come from her. His contribution is play construction and technical knowledge. They've just produced "Social Register."

The first thing she taught him was to be punctual. Never knew the meaning of time before he met her.

No children. His legal residence is a little house they own at Palm Beach. Hardly ever there. Roam around the world. At home everywhere.

Has a weak throat and spends a lot of time taking care of his health. Forever chewing gum because he thinks it strengthens his voice. Never smokes for the same reason. Doesn't touch coffee.

Owns a bigger collection of medicines, salves and rubbing concoctions than anybody else in the world. They fill his closets. Uses one of them until somebody tells him about something else. Refuses to throw any of them away. They travel in trunks wherever he goes.

His pet extravagance is playing the market. He has had his ups and is now having his downs. Anita shrugs her shoulders and says she'd rather eat at Dinty Moore's than at the Ritz anyway, so what's the difference?

The only things he reads are stacks of newspapers; obsessed on the subject of international affairs.

Owns a Lincoln and a Chevrolet. Usually drives the latter. Went at a terrific pace until he was arrested three times in one day by the same cop. Decided he'd go slower.

Always in a good humor. Says it's because he had his spleen taken out.

There's no woman he doesn't like and they all like him. Patiently listens for hours to their troubles. While president of Equity was a hero to every old character actress in the business. He'd read his mash notes sentimentally while Anita (weighing 87 pounds) massaged his back. Those had the same refrain: "The pity of your being married to nothing but a little doll! What you need is a real woman to look after you."

His idea of a swell time is to be allowed to have a manicure in a beauty parlor.

DAILY NEWS, SATURDAY, DECEMBER 5, 1931

SNAPSHOTS

By ALISSA KEIR.

ANITA LOOS. She's afraid gentlemen really prefer blonds. Is brunette herself and married to John Emerson. On him she tries her wisecracks. If he laughs they stay in. If he doesn't they're out.

Born in California on an April 26. Says her mother was a nice woman but a Puritan. Her father alternated between editing a country newspaper and running a stock company.

She weighs 87 pounds and is 4 feet 11. Has one brother—no sisters—a surgeon in Hollywood. Look exactly alike except he stands over six feet. Neither side of the family is tiny, so she presumes with her it's a case of a missing gland.

A terrible time getting clothed. Kids' things don't fit because her shoulders are too narrow. Has every single garment she wears made to order, even stockings and gloves.

Once had two long plaits around her head. Now uses a "windblown" bob. When she cut her hair found there was nothing left but slightly curled cowlicks that wouldn't fall any other way. She's exceedingly cute.

Not inclined to super-smart conversation for everyday use. Somewhat wary of over-wisecracking, anyway. Talks sensibly (but intelligently) and treats her husband with an indulgent twinkle of the eye.

From the time she was 10, worked in the father's stock companies. They'd dress her up in extra high heels and she'd be anything from an ingenue to a heavy. Her schooling came in fits and starts, hither and yon, but she was in high school by the time she was 11. One of those bright little gals, not so strong on good behavior. Found it hard to make contacts with other children; her real life was in the theatre.

When the time came to show movies in the intermission, watched them from the stage on the wrong side. It dawned on her somebody must be writing the stories. Found Griffith's name and address on a can of film. Dashed home and wrote a yarn (at 11) and, to her amazement, shortly received a check for $15. From then on sold him four one-reeler and self-reeler comedies a month.

Two years afterward Griffith sent for her. Had signed stories A. Loos and when she arrived in a little calico dress—she always has looked half her age—he almost fainted.

Has breakfast in bed and then jumps out of it to start eight hours' work. Does best in the morning. Rewrites a piece "1,100 times," she says, with a very soft pencil and wears out several dozen points a day. Buys every kind of sharpener and can't make them do their stuff. It takes a long time for her ideas to come to the surface. Is now writing things she doped out ten years ago.

Kills her to read anything of hers through after it's finished. To see the stuff in print leaves her cold. Lately, for the first time, read "Gentlemen Prefer Blondes." Stupefied at its success.

It made money. Decided to quit and have a good time. Floated 'round the world imagining she was having fun, found instead she was accumulating every ailment known to mankind. Now she's back at work, feels grand. Just put on the play "Social Register."

Likes hearty foods. Hates dainty or decadent dishes and elegant parties. Would rather stay at home and read than do anything else. Enjoys traveling by herself and discovering things.

Doesn't smoke or drink because she can't stand either. Takes no exercise and plays no games of any kind. When she gets home takes off every single garment she has on and dons pajamas. Can't remember using a dress except for street wear.

Wears a tiny diamond wedding ring; a yellow gold watch, and a small diamond chained bracelet with a diamond owl suspended from it. Mr. Cartier sent her this because in a book she suggested expensive jewelry should be shown on big boats. It proved a good idea.

Never without an amethyst ring she bought in a Paris pawnshop. Had a stroke of good luck the day she saw it and is afraid to leave it off. Doesn't miss a thing in superstitions. Her maid brings her Goucher dust incense they burn in Harlem from there every morning. Finds when she doesn't get it everything goes wrong.

They're forever roaming around. Now have an apartment on the top floor of a best hotel. A few lamps, books and pictures of their own make it homelike.

Works better in New York than anywhere else. Imagines she could bring even at the corner of 42d St. and Broadway, sitting on the curb.

DAILY NEWS, THURSDAY, DECEMBER 8, 1931

"THE STRUGGLE" COMES THURSDAY TO THE RIVOLI

Hal Shelly Is Featured in D. W. Griffith's Latest Picture

[illegible]

THE NEW YORK REVIEW

SATURDAY, DECEMBER 5, 1931

Wets and Drys Will View "The Struggle," Drama of Drink

By BLAND JOHANESSON.

Modern gambling, treated by D. W. Griffith in his latest screen drama, "The Struggle," will be exhibited on the screen of the Rivoli Theatre tonight before an audience composed not only of the usual Broadway celebrities, but of leaders of the prohibition and anti-prohibition factions. The showing of "The Struggle" will be a strategic press, whatever drama at the theatre Rivoli [illegible]

Mr. Griffith, aware of the present drinking situation, has made here with a company of his regulated stage players. Hal Shelly, who starred in Broadway stage the leading role. Mr. Shelly, Edna Murphy, Clarence Burton, Charles and Charles Bickford are the cast.

Shelly himself will attack the problem of alcoholic poison and [illegible] Edna Murphy, Marion Miller, Marion Shaner and Mary Brian, William Hall and Marion Ely.

DAILY MIRROR

Thursday, December 10, 1931

New Griffith Production Opens at Rivoli Tonight

Stage and screen stars and leaders of associations for and against prohibition will witness the initial unreeling of D. W. Griffith's new film, "The Struggle," at the Rivoli Theater tonight. It is the film master's expose of present day drinking.

Included in the stage and screen names will be Chauncey Olcott, Norman Foster, Martha Mansfield, Marion Davies, Marion La Rue, Mae Dugan, Anita Loos, Hal Shelly, the star of the picture, and William Hall.

Among the leaders in prohibition operating will be Mrs. Charles H. Sabin, Mrs. Charles Hall Alford, R. Fields and James Cushing Hall, the probable action, who recently broke [illegible] Among the [illegible] Shelly and Edna Murphy have the principal parts in "The Struggle."

[illegible] which depicts the growth of [illegible] upon an average American family. Others in the cast include Rita Hayes, Jackson Heights, Betty Baldwin, Charlotte Wilcox and Charles Bickford.

EVENING GRAPHIC

THURSDAY, DECEMBER 10, 1931

ZITA JOHANN

Who makes her screen debut in D. W. Griffith's "The Struggle," opening at the Rivoli Theater on Thursday night.

In Filmdom

"Arrowsmith," adapted from the Sinclair Lewis novel, opens this evening at the Gaiety Theater at 9 o'clock. It is a Samuel Goldwyn production, directed by John Ford. Ronald Colman, Helen Hayes, Richard Bennett and A. E. Anson have the principal roles. Others in the cast are Beulah Bondi, Myrna Loy, Russell Hopton, Alec B. Francis David Landau and Claude King.

Mr. Goldwyn, who arrived from Hollywood this morning; Mr. Lewis, the author, and Sidney Howard, who made the adaptation, will attend the premiere.

D. W. Griffith's latest production, "The Struggle," will open at the Rivoli Theater at 9 o'clock on Thursday evening, with a $2 top prevailing for the opening, it is announced.

Zita Johann, the stage star, makes her film debut in this picture, playing opposite Hal Skelly. Others in the cast include Charlotte Wynters, Edna Hagan, Evelyn Baldwin, Charles Richman, Jackson Halliday, Claude Cooper and Helen Mack. Mr. Skelly and several other members of the cast will attend the premiere.

$2 Opening for "Struggle"

A change in plans for the premier of "The Struggle," D. W. Griffith production for United Artists, brings the picture into the Rivoli Thursday night at a $2 reserved seats opening.

Film Daily
Monday, Dec. 7, 1931

Hal Skelly and Edna Hagan in "The Struggle."

ON BROADWAY'S SCREENS

Carroll heading a group of English players. "Balinese Love" is based on tribal customs.

"The Struggle," D. W. Griffith's latest contribution to the screen, and his first since "Abraham Lincoln," opens at the Rivoli on Wednesday. The film presents Hal Skelly and Zita Johann in leading roles, and a cast of stage players that includes Charlotte Wynters, Edna Hagan, Evelyn Baldwin, Charles Richman, Jackson Halliday, Claude Cooper, Arthur Lipson, Helen Mack, Scott Moore and Dave Manley. The story is by John Emerson and Anita Loos.

SCREEN NOTES.

"Arrowsmith," an adaptation of Sinclair Lewis's novel, with Ronald Colman and Helen Hayes, will be presented this evening at the Gaiety Theatre.

"The Struggle," D. W. Griffith's latest picture, with Hal Skelly and Zita Johann, will be offered Wednesday evening at the Rivoli Theatre.

N.Y. Times Mon. Dec. 7, 1931

THE NEW YORK SUN, MONDAY, DECEMBER 7, 1931.

New Films

Broadway—"X Marks the Spot," with Sally Blane, Wallace Ford and Mary Nolan.

Cameo—"Battle of Gallipoli."

Embassy—Newsreel program.

Gaiety—"Arrowsmith," with Ronald Colman, Helen Hayes and Richard Bennett. (Opens tomorrow.)

Mayfair—"Frankenstein," with Colin Clive, Mae Clark, John Boles and Frederick Kerr.

Paramount (New York and Brooklyn)—"His Woman," with Gary Cooper, Claudette Colbert and Jean Blair.

Rialto—"Ben Hur," a condensed version, with Ramon Novarro, Francis X. Bushman, May McAvoy and Carmel Myers.

Rivoli—"The Struggle," with Hal Skelly and Zita Johann. (Opens Thursday.)

Roxy—"The Cuban Love Song," with Lawrence Tibbett, Lupe Velez, Ernest Torrence and Jimmy Durante.

Strand—"Blonde Crazy," with James Cagney, Joan Blondell, Guy Kibbee and Noel Francis.

Warner—"Reckless Living," with Miriam Carter, Mae Clark, Norman Foster and Marie Prevost.

NEW YORK AMERICAN.
MONDAY, DECEMBER 7, 1931

"Struggle" Opens Dec. 9

Premiere of D. W. Griffith's "The Struggle" will be held at the Rialto next Wednesday evening. Original opening was set for Thursday.

MOTION PICTURE DAILY
Friday, December 4, 1931

By IRENE THIRER.

Universal has purchased talkie rights to Elmer Rice's "The Left Bank." . . . "Oh, Promise Me" will be adapted for the Universal screen by Tom Reed. . . . Myrna Loy supports Ronald Colman and Helen Hayes in "Arrowsmith," which starts a Gaiety Theatre run tonight. . . . "The Struggle," new D. W. Griffith flip, will have its premiere Wednesday night at the Rivoli Theatre instead of Thursday, as originally scheduled. . . . Hal Skelly joins the cast of "The Miracle Man."

DAILY NEWS.
MONDAY, DECEMBER 7, 1931

The New Films

"The Struggle," with Hal Skelly and Zita Johann in the leading roles, directed by D. W. Griffith, opens tonight at the Rivoli Theatre.

"Elisabeth von Oesterreich," an historical German film drama based on the life story of Austria's Empress, wife of Franz Joseph, opens today at the Europa Theatre.

N.Y. American - 12/4/31

"The Struggle" Opens Tonight

"The Struggle," D. W. Griffith's new picture, will open this evening at the Rivoli Theatre. The cast is headed by Hal Skelly and Zita Johann. Others are Edna Hagan, Evelyn Baldwin, Jackson Halliday, Charlotte Wynters, Charles Richman, Claude Cooper, Arthur Lipson, Helen Mack, Scott Moore and Dave Manley.

N.Y. Herald Tribune - 12/4/31

Pictures for Week Ending Dec. 12

ROXY—"Cuban Love Song," with Lawrence Tibbett and Lupe Velez. Opens this evening.	CRITERION—"Mauvaise Graine."
PARAMOUNT—"His Woman," with Gary Cooper and Claudette Colbert.	MAYFAIR—"Frankenstein," with Colin Clive and Mae Clark.
CAPITOL—"Possessed," with Joan Crawford and Clark Gable.	WARNERS—"Reckless Living."
WARNERS GRAND—"Blonde Crazy," with James Cagney.	WARNERS BEACON—"Local Boy Makes Good," with Joe E. Brown.
BROADWAY—"X Marks the Spot," with Lee Tracy.	VICTOR GARDEN—"Six Hospitals Fast," with Helen Mack.
CAMEO—"The Battle of Gallipoli," with Ivy Campbell.	FOX (BROOKLYN)—"Surrender," with Vilma Banky and Lew Ayres.
GAIETY—"Arrowsmith," with Ronald Colman, Helen Hayes and Richard Bennett.	PARAMOUNT (BROOKLYN)—"His Woman."
EUROPA—"Ich Liebe Dich," a German talkie.	WARNERS GRAND (BROOKLYN)—"Blonde Crazy."
LITTLE THEATRE (ROCKAWAY BEACH)—"Ten Minutes to Live."	KEN (LONG BEACH)—"Guest Of Honor."
LITTLE THEATRE (ROCKAWAY BEACH)—"Ex-Bride."	LOEW'S PARKWAY AND VALENTINE—"Ten Minutes to Live."
RIALTO—"Ben Hur," with Ramon Novarro, Francis X. Bushman, May McAvoy and Carmel Myers.	LOEW'S PARKWAY AND VALENTINE—"Ex-Bride."
RIVOLI—"The Struggle," with Hal Skelly and Zita Johann.	LOEW'S LAFAYETTE—"Guilty Hands."
RIVIERA—"Six Hours to Live."	LOEW'S LAFAYETTE—"The Mouthpiece."
PARADISE—"Ex-Bride."	LOEW'S PARADISE AND VALENTINE—"Ten Minutes to Live."
PARADISE—"Guilty Hands."	LOEW'S PARADISE AND VALENTINE—"Ex-Bride."
PARADISE—"The Mouthpiece."	LOEW'S LAFAYETTE—"Guilty Hands."
PARADISE—"Ten Minutes to Live."	LOEW'S LAFAYETTE—"The Mouthpiece."
PARADISE—"Ex-Bride."	LOEW'S PARKWAY AND VALENTINE—"Guilty Hands."
PARADISE—"Guilty Hands."	LOEW'S PARKWAY AND VALENTINE—"The Mouthpiece."
PARADISE—"The Mouthpiece."	LOEW'S PARKWAY AND VALENTINE—"Ex-Bride."
PARADISE—"Ten Minutes to Live."	LOEW'S PARKWAY AND VALENTINE—"Ten Minutes to Live

GIMBELS

33rd & Broadway PEnnsylvania 6-5100

EDNA HAGAN

Opening December 10th at the

RIVOLI THEATRE

In D. W. Griffith's "The Struggle"

will play Hostess Monday Evening in GIMBELS

TOYLAND

Children meet this Charming Movie Star Monday from 5:15 until 9 P. M. Tuesday from 11 A. M. until 4 P. M.

Each child who shakes hands with Edna Hagan and registers in her autograph book will be mailed a complimentary ticket to a special children's performance of "The Struggle" at the Rivoli on Saturday, December 12th. Edna Hagan will typify the Christmas spirit which hovers over Toyland. Children be here to meet her Monday evening or Tuesday!

GO S O GIMBELS—TOYLAND IS HERE

DAILY NEWS, MONDAY, DECEMBER 7, 1931

Toyland on Fifth Floor

Toys have never been more fascinating nor Gimbels in finer fettle. And there's Chief White Eagle a full-blooded Cherokee Indian (not a movie) to sing his Indian songs, dance the war dance, and speak in the sign language. And there's a magician in full regalia to pull rabbits out of a hat and do a lot of new and surprising tricks—both mystifying and wonderful to behold. And Edna Hagan, the little girl star of D. W. Griffith's latest hit, 'The Struggle," will play hostess to the boys and girls, and if they sign their names in her big autograph book she will send them tickets to "The Struggle," and there are life-size colored posters of Gimbels most fascinating children's fashions—at the most fascinating prices of the year.

From Gimbel's Advertisement in Daily News, N.Y. Sun, N.Y. Evening Journal — Monday Dec. 7, 1931

Lichtman Releases Three for U. A.

Al Lichtman, vice president and general manager for United Artists, has set national release dates on three United Artists films. They are: "The Struggle," January 9; "Cock of the Air," January 23; "Sky Devils," February 8.

THE MORNING TELEGRAPH.

TUESDAY, DECEMBER 8, 1931

U. A. Sets 3 Release Dates

National release dates on three United Artists pictures have been set by Al Lichtman as follows: D. W. Griffith's "The Struggle," Jan 9; "Cock of the Air," Jan. 23; "Sky Devils," Feb. 6.

Film Daily Tues. Dec. 9, 1931

SCREEN NOTES.

D. W. Griffith's "The Struggle" featuring Hal Skelly and Zita Johann will be presented at the Rivoli Theatre on Thursday evening at 9 o'clock, instead of tomorrow evening. Mr. Skelly will appear on the stage after the performance.

N.Y. Times Tuesday, December 8, 1931

Tuesday, December 8, 1931 — DAILY MIRROR

Reflections From the Screen • • By Bland Johaneson

Claudette Colbert (upper left), "His Woman," Sam Fox and Geraldine Fitzgerald, Edna Hagan (lower left), "The Struggle," Rivoli Theatre, Daily Mirror (right), "I Walk the Line," Paramount.

The Picture Theaters

New Films

BROADWAY—"X Marks the Spot," with Wallace Ford.
CAMEO—"The Battle of Gallipoli." English film.
FIFTH AVENUE PLAYHOUSE—"French Leave." English film.
GAIETY—"Arrowsmith," with Ronald Colman and Helen Hayes. Opens tomorrow night.
PARAMOUNT—"His Woman," with Claudette Colbert and Gary Cooper.
MAYFAIR—"Frankenstein," with Colin Clive.
RIVOLI—"The Struggle," with Hal Skelly. Opens Wednesday night.
ROXY—"Cuban Love Song," with Lawrence Tibbett.
STRAND—"Blonde Crazy," with James Cagney and Joan Blondell.
WARNER—"Reckless Living," with Ricardo Cortez.

Anita Loos Does a Little Recalling Of the Good Old Griffith Days

By Anita Loos

PEOPLE have a habit of remarking that "the good old days are gone forever," but after sitting with D. W. Griffith while he produced "The Struggle," I wonder if that reasoning holds good in every instance.

As it happens, I have sat with Mr. Griffith during the production of pictures over a period of twenty years, and I think I am competent to compare conditions then and now, and the thought occurs that, outside of the tremendous strides in technical advancement in the last two decades, things are pretty much the same upon the Griffith lot today as they were back in 1911.

By that I mean that the same spirit pervades the making of a Griffith picture today that pervaded "The Birth of a Nation," for example. There is the same communion between director and players. There is the same keen inspiration and enthusiasm in the whole company. There is the same drive behind production. And, what is perhaps most important, there is the same fun every minute of the day.

I have been writing motion picture stories since I was a child of thirteen in San Diego, when I sold my first one to D. W. Griffith. Mr. Emerson and I wrote "The Struggle" too, but between that first one and this one, I have worked with Mr. Griffith scores of times.

In the San Diego days my father ran a stock company, and between plays we ran motion pictures, which I used to watch from the wrong side of the screen. We didn't know the names of the players then, but I learned later that they were Mary Pickford, Lionel Barrymore, Blanche Sweet, Mae Marsh, the Gish girls, Arthur Johnson and Bobby Harron, all of whom became famous.

One day it occurred to me that before these films could be made some one had to think up stories for them, so I found time to scratch off an idea which had been inspired by the little girl I learned later was Mary Pickford. I got the address of the Biograph Company from the back of a film can, and about a month later I received a check for $25, then top prices for scenarios. The picture was called "The New York Hat," and Mary Pickford and Lionel Barrymore played in it.

For two years I sold stories to the Biograph Company, but, despite the fact that the studio was just four hours ride from my home, it never occurred to me to go there and see a picture made. But one day a rival company sent for me, and as the indirect result of that call, I met the great Griffith.

I called at his studio with my mother, and, of course, he thought my mother was Anita Loos. I had curls down my back and was dressed in a sailor suit, and altogether I looked as if I was less than ten years old. I was so awed by him that I was all but speechless.

I sat with him while he directed a picture with Blanche Sweet. I was a great intellectual prig then, quoting about Kant, Schopenhauer, Nietzsche and other people I knew nothing about, and I must have amused Mr. Griffith. Discovering was going along fine when my mother spotted a number of extras dressed in costumes of old Babylon, and, my morals being at stake, I was dragged back to San Diego.

But I continued to write plays for Mr. Griffith, and about two years later I returned to Los Angeles. At about this time a young stage actor named Douglas Fairbanks arrived in the film world, and with him was a New York playwright named John Emerson. We three sat down together to consider a story for the newcomer, and a task was written from one of my old stories which had been filed away.

This play was called "His Picture in the Papers," and it was the screen's first satire. It was hard to persuade the film trade "The Public" that "The Kid" (Douglas Fairbanks) was a comedy.

Mr. Griffith, Tom Ince and Mack Sennett joined hands about this time and organized the Triangle Company, after which Mr. Griffith started "Intolerance." Working upon the sets, I was the first of the young staff to see the completed picture, and I took my first trip to New York when it was shown here.

"The Struggle" Opens Wednesday

"The Struggle," D. W. Griffith's new picture, will have its premiere Wednesday at the Rivoli. Hal Skelly has the leading role, sharing with Rita Johann, stage star. Rena Hagan also has an important role.

Showing Zita Johann and Hal Skelly in "The Struggle"

By IRENE THIRER.

Douglas reporting for work at the Paramount Long Island studios . . . Scores of prohibitionists and anti-prohibitionists have ordered seats for D. W. Griffith's "The Struggle," which has its Rivoli premiere on Thursday. The story deals with a family ruined by bootleg booze . . .

DAILY NEWS, TUESDAY, DECEMBER 8, 1931

D. W. GRIFFITH'S RETURN

Hal Skelly and Charlotte Walker in "The Struggle," which will open at the Rivoli Theatre tomorrow night. The picture was directed by D. W. Griffith and is his first since "Abraham Lincoln."

NEW YORK EVENING JOURNAL

DECEMBER 9, 1931

Stage to Films

Rita Johann, one of the most talented actresses of the stage, who will make her screen debut Thursday when D. W. Griffith's "The Struggle" has its premiere at the Rivoli Theatre.

NEW YORK SUNDAY

SUNDAY, DECEMBER 6, 1931

MILLIONS SHOUT "SUCH THINGS CAN'T BE!"

MILLIONS OF OTHERS KNOW THEY ARE!

GRIFFITH! The man who has picturized so many daring themes in the past, now takes the one big subject that is rocking the country... THE SHAME OF A NATION... and mounting above anything he has given you before, sends roaring across the screen this devastating

Story of men and women who drink today!

D. W. GRIFFITH'S

PERSONALLY DIRECTED

"The STRUGGLE"

A United Artists Picture with

HAL SKELLY

ZITA JOHANN EDNA HAGAN

Skelly! Mark that name well! This one picture will send him zooming to motion picture stardom just as Griffith's previous triumphs sent blazing to the cinema heavens such names as Pickford! Valentino! Gish! Barthelmess!

World Premiere
THURSDAY
at 9:00 P. M.

Tickets for Premiere now on sale at box-office. Popular prices and continuous performances thereafter.

RIVOLI

UNITED ARTISTS—B'way at 49th

NEW YORK EVENING JOURNAL MONDAY, DECEMBER 7, 1931

NEW YORK AMERICAN—TUESDAY, DECEMBER 8, 1931

PARAMOUNT

RIALTO

RIVOLI

N.Y. Sun - 12/10/31

In Filmdom

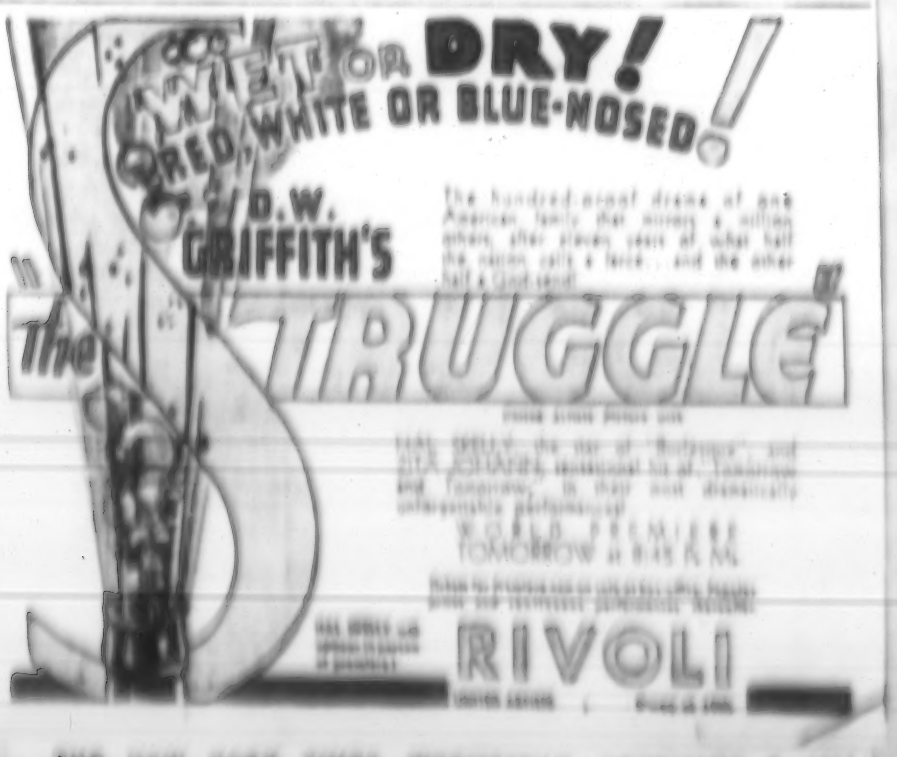
D. W. Griffith's latest production, "The Struggle," which concerns the liquor situation, is now playing in New Orleans under the supervision of the Week Theater City and opens at the Rivoli Theater this evening at 9:00 P.M. The film performance will be at regularly scheduled prices with no extra charge, and the opening attraction during popular prices will present at continuous performances.

The Skelly and Zita Johann have the principal roles in the starring film. Edna Hagan plays in the screen debut in the role she has made famous on the stage. Others in the cast are Mark Hagan, Marion Burgess, Jerome Jennings, Charlotte Wynters, Charles Ruggles, Ethel Clayton, Arthur Lessing, Ruth Mack, Ruth White and Tom Wilson.

Among those responsible for bringing the production to the screen are Hugh Cummings, Jack Cunningham, Robert Kane, Walter Wood, Morris Ryskind, Mary Dixon, Jack Cole, Jim Morgan, William Hogan, Hugh Wynne and Eric Stone.

THE NEW YORK SUN, THURSDAY, DECEMBER 10, 1931.

PHOTOPLAYS.



THE NEW YORK TIMES, WEDNESDAY, DECEMBER 9, 1931.

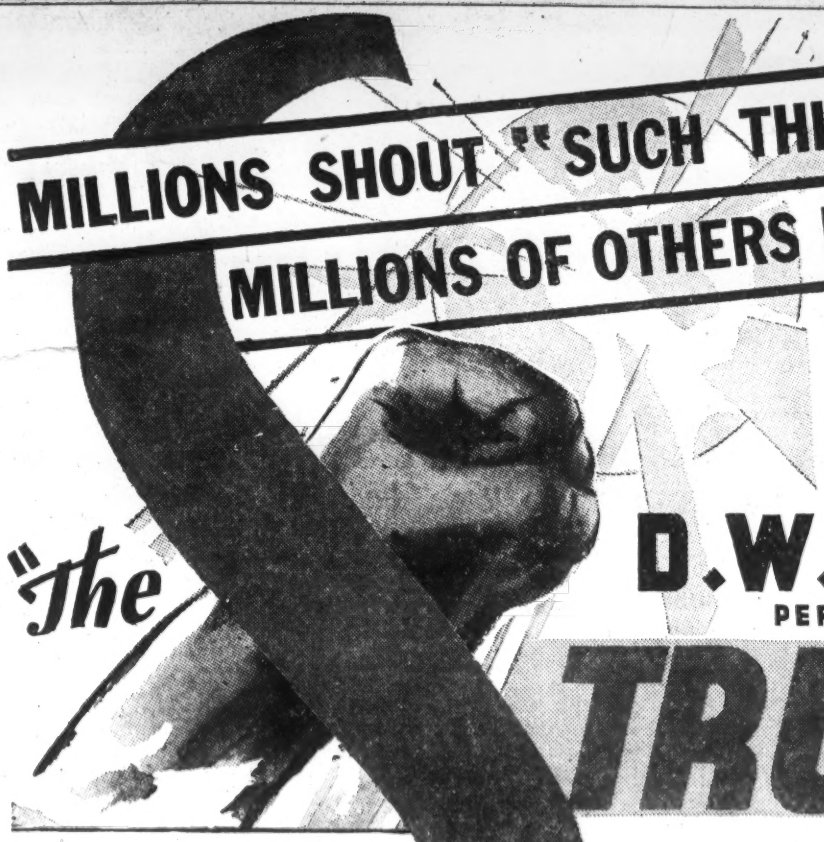
THE NEW YORK SUN, MONDAY, DECEMBER 7, 1931.

NEW YORK HERALD TRIBUNE, WEDNESDAY, DECEMBER 9, 1931

NEW YORK AMERICAN— NEW YORK EVENING JOURNAL —WEDNESDAY, DECEMBER 9, 1931

THE NEW YORK SUN, TUESDAY, DECEMBER 8, 1931.

MILLIONS SHOUT "SUCH THINGS CAN'T BE!"
MILLIONS OF OTHERS KNOW THEY ARE!



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RIVOLI
UNITED ARTISTS—B'way at 49th

NEW YORK WORLD-TELEGRAM, MONDAY, DECEMBER 7, 1931.

EVENING GRAPHIC MONDAY, DECEMBER 7, 1931

DAILY MIRROR
Tuesday, December 8, 1931

NEW YORK HERALD TRIBUNE,
THURSDAY, DECEMBER 10, 1931

Ten New Pictures on Week's List, with Many Favorites in the Casts

D. W. GRIFFITH'S latest talking picture, "The Struggle," will be repeated [illegible] pictures which will come on Broadway during the next week. It will [illegible] at the Rivoli Theatre and has in its cast Hal Skelly, Zita Johann, Edna Hagan, Evelyn Baldwin, Charlotte Wynters and Charles Bickford.

NEW YORK WORLD-TELEGRAM,
THURSDAY, DECEMBER 10, 1931.

NEW YORK WORLD-TELEGRAM, TUESDAY, DECEMBER 8, 1931.

DAILY NEWS, WEDNESDAY, DECEMBER 9, 1931

Wednesday, December 9, 1931
WEDNESDAY, DECEMBER 9, 1931
DAILY MIRROR
EVENING GRAPHIC

RKO's Club Dept. Suddenly Bobs Up, Starts a Jam, Then Lies Down Again

As a result of an Al Trahan incident, RKO is preparing to order all acts while under contract to that circuit to book all their club dates through RKO's own club department, or not at all.

Trahan opened Saturday (5) at the 86th Street, New York, as booked after RKO had rescinded its cancellation. When temporarily cancelled, Trahan, with four RKO weeks, was charged with violating his vaudeville contract by signing on the outside for a one-night New York club engagement.

The club date was accepted by Trahan while he was laying off and before RKO booked him for vaude. RKO gave the comedian the choice of playing its four weeks and paying the club people for failure to go through with the engagement, or play the club and lose his RKO time. Later RKO changed its stand, extending permission for the club playing without cancelling Trahan's dates.

Between Friday morning, when Trahan was cancelled and the same evening, when RKO changed its mind, charges involving discrimination were made. It was claimed the cancellation would set a precedent, and that it would be accentuated by countless exceptions in the past. Most recent, it was declared, is Eddie Cantor's Sunday night radio broadcasts while playing at the RKO Palace, New York.

The clause in RKO's vaudeville contract covering clubs also mentions radio and pictures.

Indie Agent Won Out

Trahan was booked or the club date, Dec. 12 at the Plaza hotel, New York, by an independent agent. The date falls in a half week open period between his RKO bookings.

One charge was that RKO's club booking department had sought to land the same club date, but failed. When the indie agent booked Trahan for the job, RKO's club department, reported burning, was said to have notified the booking office of the Trahan booking and alleged infraction.

RKO's club booking department is an adjunct of the booking office and directly under the RKO booking head, Charlie Freeman. As operated it maintains little or no cooperation with the theatre bookers or agents on the floor, although it draws much of its talent for clubs from the RKO list of available vaudeville acts.

RKO's three top franchised agencies in volume of business are Weber-Simon, Jack Curtis and Charlie Morrison, latter Trahan's vaude agent. These agencies represent around 500 acts between them, yet neither Weber-Simon, Curtis nor Morrison can remember when either last booked an act for an RKO club dep't date.

SIX FRANKLINS
RKO CIRCUIT
Dir.: JAMES PLUNKETT

MATT BROOKS
In a Fanchon & Marco Idea
with
BEN BARD

BOBBY MAY
"Doing Something New"
With JOE HOLMES
Edw. S. Keller coR-K-O

Cleveland In, Toledo Out of Columbia Tour

The old Star in Cleveland, renamed the Cameo, starts playing Columbia wheel shows Christmas Day with 'Sugar Babies' for two days. This has been a layoff week between Detroit and Buffalo.

'Step Lively Girls' opens there for a full week, starting Dec. 27 (Sunday).

Dick Zeisler, who's been out with his own Columbia show, 'Silk Stocking Revue,' will manage the house while Harry Block will look after the Zeisler troupe. Moe Costello becomes treasurer of the Cameo.

The Empire, Toledo, Ohio, will reopen Dec. 26 with a permanent burlesque stock company operated by Sam Micals. This house recently folded as part of the regular Columbia wheel route.

25c Vaude Blows Up

25c. vaude policy started by the Brandts at the former legit Lyric on 42nd street has failed. Under the same management the house Saturday (5) went into a vaudfilm arrangement at higher admishes.

Instead of the eight there are now six acts. Under the old way the show was filled out with film shorts, now eliminated with the time made up with a feature and news reels. Cheaper weekly operation is indicated.

Dayton Off Any Burlesque

Dayton, O., Dec. 7.

Burlesque died here during the past week. George Young, operating the Lyric for the Meyer Lantz interests, dismissed the stock company.

House ran Columbia burlesque first of season and when that fizzled out installed stock, in for four weeks.

Burlesque Changes

Joe Catalano has stepped out of the Irving Place b. o. and will travel with his own circuit show, 'Flapper Follies.' Harry Shapiro has returned to his old berth at the Irving Place.

After a difference with the management of Ed Ryan's 'Bare Facts' in Newark last week, Lola Pierce, principal femme, stepped out and was temporarily replaced by Jean Steele.

The Burlesque Idea

Classified as vaude units, Ed. Ryan, burlesque producer, will frame seven principals, 16 girls and a piano player, two of the girls to double in the leads, to such.

New Harlem Show

New stage presentation policy goes into effect into the Lafayette, Harlem, Christmas Day.

Billy Sharp has been engaged to stage a complete show which will run 50 minutes.

The Lafayette show will play out, and theatres in Philadelphia and Washington.

Manwarring's Franchise

Milton H. Manwarring, long a vaude agent and recently a film man for RKO, has been given an RKO agency franchise by Charlie Freeman. It permits Manwarring to associate with the May Hart office. The booking is an option for Hart on Manwarring for the booking floor.

HELD OVER
WM. SCHUMAN
CELLOLECTRIC
Roxy, New York (Dec. 4)

3D HOUSE IN NEW HAVEN WITH A STAGE SHOW

New Haven, Dec. 7.

At the end of this month Warner Bros. will place vaudeville in the Roger Sherman theatre as opposition to the two other downtown stage show houses in this town of 200,000.

The Warner stage policy, added to the present straight pictures, will be eight acts on a full week. Acts will be Warner-booked from New York.

Paramount is playing Fanchon & Marco Ideas and the Fox-Poli is using Publix units.

Vaude on and Off

Easton, Pa., Dec. 7.

Colonial, Bethlehem, playing five stage acts daily. Previously pictures only.

The Seville, Easton, Pa., is being booked by Arthur Fisher from New York, for last half.

Independently operated.

Rogers Loses Franchise

Due to his club booking on the side, RKO has revoked the agency franchise issued to Al Rogers less than a month ago.

When coming in from the indie field, Rogers continued to maintain a club business in addition to his RKO agency work. RKO operates its own club department, with Rogers considered running an opposition office.

Film Shortage Can Push State-Lake Into Vaude Feb. 1

Chicago, Dec. 7.

No change of policy for the local Palace is contemplated at present. There is, however, a chance that RKO will revert the State-Lake back into the vaudfilm column. That, if occurring, is thought to be about Feb. 1.

During the year it has been devoted to straight pictures the State-Lake has been often rumored as returning to its original policy. These rumors were fed by periods of slack business when the house lacked film product to meet loop competition. It will only be the dearth of big pictures and no desire to restore vaudeville which will seal the decision.

A cheaper bill, probably the western intact units, will play the State-Lake in the event of stage resumption.

Report that the local Palace would try to emulate its namesake in New York on run bills is pooh-poohed here by those who know their burg and their RKO. The Palace will adhere to its present policy and will get the big headliners as before. That set-up has gradually built the Palace from a loser into consistent winner.

Publix Vaude for Hartford

Publix may install five-act full week vaudeville bills in Hartford, Conn., in the second week in January.

William Morris office will book.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

CONTAGIOUS RHYTHM
As Offered You by
NOBLE SISSLE
AND HIS INTERNATIONAL ORCHESTRA
in the FLORENTINE GRILL of the
PARK CENTRAL HOTEL
55th Street and Seventh Avenue, New York
NOBLE SISSLE and His Orchestra
WILL PLAY NIGHTLY
From 7:00 to 10:00 P. M., and 11:00 P. M. to 1:00
Call WILLIAM, Circle 7-8000, for Reservations
COME ON, LETS GET TOGETHER,
DANCE THE BLUES AWAY
Largest Single Rooms in New York
$5.00 AND UP—SPECIAL MONTHLY RATES
Rooms Bathed, Radio, Refrigeration, Balloning Pool, Period Rooms and Roof Patio for Private Functions

BOBBY PINKUS
MUSICAL COMEDY AND VARIETY FAVORITE
NOW DOING A SINGLE
EVERYTHING NEW BUT THE NAME
Stopping Every Show Cold at
B. S. MOSS' BROADWAY, New York
THANK YOU
JOHN HYDE
WM. MORRIS AGENCY
Booking
NICK ARDETA
RKO VAUDEVILLE

DAVE GENARO
HEADLINING
PLAYING RKO CIRCUIT
Direction: HARRY FITZGERALD
GEO. S. DAVENPORT, LTD.
BOOKED SOLID UNTIL FEB. 1932

THE NEW YORK TIMES, THURSDAY, DECEMBER 10, 1931.

NEW YORK WORLD-TELEGRAM, THURSDAY, DECEMBER 10, 1931.

NEW YORK EVENING JOURNAL * * America's Greatest Evening Newspaper *

ROSE PELSWICK

-:- Retails the News About Screen -:-

'The Struggle' Unfolds Dry Era History On Screen Tonight

By ROSE PELSWICK.

Word having gone around that "The Struggle," D. W. Griffith's new picture, deals with speakeasies and bootleg liquor, scores of leading Prohibitionists and anti-Prohibitionists are buying tickets for the premiere which takes place at the Rivoli Theatre this evening.

Rose Pelswick.

Mr. Griffith, the Old Master of motion pictures himself, has been spending the last few nights the way he always spend last few nights before the opening of any of his pictures—working at the theatre until 5:30 in the morning, or later, at rehearsals of the film. For the past few months, while the picture was in production at the old Edison studios, great secrecy was maintained by the director as well as his entire staff as to the theme of the story. Asked about it now that the news has leaked out, Mr. Griffith replied:

"I am not trying to propagandize at all. I attempted to portray conditions as they are today. The opening title of the picture should give you an idea of what it's about. It reads: 'The time embraces the period from 1911 to 1931—from beer to poison bootleg'."

December 10, 1931

Skelly Is Star

"The Struggle" was written by John Emerson and Anita Loos. Hal Skelly, who gave an unforgettable performance in "Burlesque" and Zita Johann, also of the Broadway stage, share honors in the leading roles. The other principals include Charlotte Wynters, Jackson Halliday, Evelyn Baldwin and Edna Hagan, the latter an 8-year-old child actress discovered by the director who discovered and brought to screen fame Mary Pickford, Richard Barthelmess, Lillian Gish and numerous other luminaries. The special musical score, without which no Griffith picture is complete, is said to be an imitation in modern music of the Wagnerian motif. More about this one tomorrow.

D. W. GRIFFITH AND STARS IN HIS 'RETURN'

HAL SKELLY

CHARLOTTE WYNTERS D. W. GRIFFITH ZITA JOHANN

Hal Skelly

In his film is "The Struggle," produced by D. W. Griffith

NEW YORK HERALD TRIBUNE, SUNDAY, DECEMBER 13, 1931

Tonight's Premiere

The picture, one of the stars of D. W. Griffith's "The Struggle," which has its world premiere at the Rivoli Theatre tonight.

THE MORNING TELEGRAPH, THURSDAY, DECEMBER 10, 1931

TONIGHT at 8.45
The most brilliant audience ever to attend a motion picture will turn out for the World Premiere of
D.W. GRIFFITH'S
"The STRUGGLE"
roaring drama of what half the nation calls a farce and the other half a God-send
United Artists Picture with
HAL SKELLY
ZITA JOHANN EDNA HAGAN
Whatever your personal opinion may be . . . wet or dry . . . red, white or blue-nosed this is certain! The sheer drama of it . . . the tears and laughter, suspense and climax will get you! Here's Youth and Love rising triumphantly above a nation's shame! THE BIG STORY OF MEN AND WOMEN WHO DRINK TODAY!
Tickets for Premiere now on sale at the box office.
Popular Priced performances begin at 11:30 P. M.
Among the celebrities who will attend are:
Hon. Alfred E. Smith
Marilyn Miller
Nancy Carroll
Claudette Colbert
Morton Downey
Mary Duncan
Ruth Elder
Elinor Smith
D. W. Griffith
Hal Skelly
Anita Loos
John Emerson
RIVOLI
UNITED ARTISTS B'WAY AT 49th

N.Y. Sun – Dec. 18, 1931

'The Struggle' Makes Its Bid

The issue D. W. Griffith's celebrated portrait, "The Struggle," shows at the Rivoli, where it brings tears of laughter and tears of sadness. Hal Skelly, famous [illegible] star, is at the left; Zita Johann, who makes her film debut, is in the center; Charlotte Wilcox, as the vamp girl, is at the right.

NEW YORK AMERICAN—WEDNESDAY, DECEMBER 16, 1931

EVENING GRAPHIC

She Struggles

ZITA JOHANN has a difficult time of it with the demon rum and Hal Skelly in "The Struggle" showing at the Rivoli

WEDNESDAY, DECEMBER 16, 1931

PHIL M. DALY

[illegible]

Friday, Dec. 18, 1931 The Film Daily

TONIGHT at 8.45

The most brilliant audience ever to attend a motion picture will turn out for the World Premiere of

D.W. GRIFFITH'S

"The STRUGGLE"

roaring drama of what half the nation calls a farce and the other half a God-send

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Elinor Smith
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Hal Skelly
Anita Loos
John Emerson

Tickets for Premiere now on sale at the box office.
Popular Priced performances begin at 11:30 P. M.

RIVOLI
UNITED ARTISTS B'WAY AT 49th

THURSDAY, DECEMBER 10, 1931 NEW YORK AMERICAN.

ON EVERYONE'S LIPS TODAY!

The drama of men and women who drink today!

D.W. GRIFFITH'S

story that mirrors a million American families

"The STRUGGLE"

United Artists Picture with

HAL SKELLY

Zita Johann • Edna Hagan

POPULAR PRICES

Continuous from 9:30 A. M.

RIVOLI

United Artists B'way at 49th

NEW YORK WORLD-TELEGRAM,

FRIDAY, DECEMBER 11, 1931.

N.Y. AMERICAN - Dec. 12, 1931.

RIVOLI

UNITED ARTISTS — B'way at 49th

Drama that mirrors a million American families!

D. W. GRIFFITH'S

Story of Men and Women Who Drink Today!

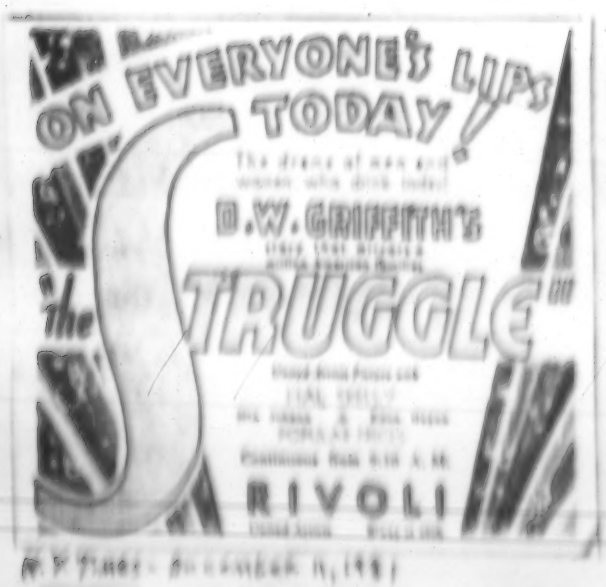
"THE STRUGGLE"

United Artists Picture with

HAL SKELLY Zita Johann Edna Hagan

Popular Prices — Continuous Weekdays from 9:30 A. M.

N.Y. HERALD TRIBUNE
Daily News
MORNING TELEGRAPH } Sunday, December, 13, 1931



N.Y. Times - December 11, 1931

Evening Graphic - December 11, 1931
Daily Mirror - December 11, 1931

New York Post - Friday, December 11, 1931

With Movie Players; Griffith Film Opens; Broadw

The New Film: *By Thornton Delehanty*

"The Struggle," With Hal Skelly and Zita Johann, Is Shown at the Rivoli

LAST night was Old Biograph Week at the Rivoli, with David Wark Griffith disporting himself in a nostalgic orgy of the choicest moments from his own flicker creations, including everything from "The Birth of a Nation" to the nickelodeon thrillers.

The occasion was the presentation of the master's "The Struggle," a picture which, on reliable authority, was made during the past year at the Audio-Cinema Studios in New York City but which, for all the evidence to the contrary, might have been made in New Rochelle in 1908.

It is true that "The Struggle" is not a silent film; yet it is not precisely a talkie either, since most of the speech sounded like the old horse cars on Fourteenth Street. Perhaps that was a nostalgic touch, too. At any rate, there seemed to be something very broken-down about the recording apparatus.

Viewed thus as a throwback to the early days of the cinema, "The Struggle" is not without an element of quaintness. You can take it as you might take the Hoboken melodramas, or the moralistic shockers which used to affright the customers on the Bowery. For in it Mr. Griffith points a quivering finger at the evils of drink, borrowing for his illustrations a passage here from "Ten Nights in a Barroom" and a passage there from "Orphans of the Storm," and miscellaneous passages from anything else that happened to come into his mind.

The Evils of Drink

WELL, to go back a little, it is liquor that Mr. Griffith is concerned with, and unless I missed the point entirely I should say that the mission of "The Struggle" is to show how much worse is this bootleg stuff of today than was the liquor of prewar times. Judging from the picture, it would seem that Mr. Griffith has no quarrel with the latter. He starts off with a kaleidoscopic view of the drinkers of 1911; good, solid citizens who laughed a lot, drank a lot, and apparently had no difficulty in discussing the relative merits of Woodrow Wilson and the protective tariff.

Then, sip-boom, he drops in Hal Skelly and uses him for the remainder

Griffith Makes His Point

WHEN you look at Mr. Skelly as he chases his young daughter around the room, trying to strangle her, and compare that scene with the gaily tippling parties which are shown in the beginning of the picture, you are the inescapably to the conclusion that Mr. Griffith has made his point. Drink is the prime evil and you're all right. Go go into to Europe. Maybe that's the point.

Mr. Griffith is "The Struggle" [illegible] in a bygone scene that one cannot but admire it as an [illegible] in [illegible]. There is the photographic [illegible] in its [illegible] in the [illegible] [illegible] are the [illegible] [illegible] the [illegible] [illegible] [illegible]

Salvos of Applause Greet D. W. Griffith's 'Struggle' on Rivoli Screen

ZITA JOHANN AND HAL SKELLY TAKE HONORS OF OPENING

By REGINA CREWE,
Motion Picture Editor, N. Y. American.

"THE STRUGGLE," a United Artists picture, produced and directed by D. W. Griffith from an original story by Anita Loos and John Emerson and presented at the Rivoli Theatre.

THE CAST.

Jimmie .....Hal Skelly
Florrie .....Zita Johann
Mary .....Edna Hagan
Nan .....Evelyn Baldwin
Johnnie .....Jackson Halliday.

Salvos of applause greeted the names of D. W. Griffith, Hal Skelly and Zita Johann as they appeared on the screen before the Rivoli Theatre proudly presented the latest cinematic production of the "Old Master." The audience nodded greetings, too, to Tammany Young as he appeared in an early bit, and the opening sentence of the dialogue met with further audience approval. It was:

"The Republicans have been long enough in power—now the Democrats should have a chance."

The opening was typical of the greating usually accorded big film events. As celebrities passed under the brilliantly lighted marquee into the theatre they had to push their way through a thick throng, insistent on seeing the parade of notables as long as it could not see the film inside the Rivoli.

In this story, wrought by the skilled hands of John Emerson and Anita Loos, Mr. Griffith has sought to tell of the downfall of a man through the curse of drink. In the initial sequences hero and heroine begin an excursion into marital bliss upon the assumption that he will look no longer on the flowing bowl.

All goes well until the tempter offers the poisoned glass, and then comes ruin—fast, furious, relentless. Jimmie cannot quit his drinking. From being an upright, self-respecting citizen, he sinks swiftly to the depths of degradation. And his wife, from being the happiest little woman in the neighborhood is left to watch he the window through many a dark night.

Mr. Griffith has left no stone unturned to point his moral, and hands showing the terrible effects of rum on Mr. Skelly and Miss Johann, he takes us as well into a flat where little children indulge in sniffers of home-brew fermenting on the kitchen table.

One reviewer, mortified by the effects of the rum potion on her classmate, says:

"I felt funny."

(The moonlight shift is equally "I felt funny—but I felt good.")

But as we are spared pictures of such harrowing scenes from Mr. Griffith cuts back to that happy now in the throes of delirium tremens in a poverty-stricken attic. Reviews in advance of "The Struggle" doubtless have put in early depths of depression. There is a happy ending for us, we know, even should we be other minded.

The playing in every instance was fully adequate, in fact, in accordance of Mr. Griffith's intents.

Peace in 'The Struggle'

Zita Johann and Hal Skelly, in a scene from David Wark Griffith's film which opened at the Rivoli Theatre last night.

Demon Rum Stalks 'Struggle' In Old Fashioned Atmosphere

By BLAND JOHANESON.

"The Struggle" at the Rivoli. D. W. Griffith dramatizes dipsomania, with a cast headed by Hal Skelly, Zita Johann.

Pretty weak.

This production must have been aimed at the [illegible] trade, as the modern movie [illegible] hunger of [illegible] with only to ward off [illegible] is a more and [illegible] film version of "Beale Street Blues," some [illegible] Mr. Griffith treats it [illegible] with [illegible] and [illegible] of the [illegible] of the [illegible] and Miss Johann, he takes us as well into a flat where little children indulge in sniffers of home-brew fermenting on the kitchen table.

One reviewer, mortified by the effects of the rum potion on her classmate, says:

"I felt funny."

(The moonlight shift is equally "I felt funny—but I felt good.")

But we are spared pictures of such harrowing scenes from Mr. Griffith cuts back to that happy now in the throes of delirium tremens in a poverty-stricken attic. Reviews in advance of "The Struggle" doubtless have put in early depths of depression. There is a happy ending for us, we know, even should we be other minded.

The playing in every instance was fully adequate, in fact, in accordance of Mr. Griffith's intents.

splendid work, as does little Edna Hagan, as poor Mary. Evelyn Baldwin and Jackson Halliday are attractive and convincing in conventional minor roles.

The picture begins heavily, with humor and quaint charm creeping rather more than it delivers. It treats the gaseling eye with such extravagance it should delight the Ziegfeld as lovely as "Fin Nights in a Barroom." [illegible] fans should find it mighty entertaining. Last night's first night audience found it [illegible]

THE SCREEN

Tears and Whisky Provide Ingredients for Another Loos-Emerson Story.

THE STRUGGLE, based on a story by John Emerson and Anita Loos; directed by David Wark Griffith. At the Rivoli Theatre.

Jimmy Wilson .....Hal Skelly
Florrie Wilson .....Zita Johann
Nina .....Charlotte Wynters
Nan Wilson .....Evelyn Baldwin
Johnnie Marshall .....Jackson Halliday
Mary .....Edna Hagan
Sam .....Claude Cooper
Cohen .....Arthur Lipson
A Catty Girl.....Helen Mack
Mr. Craig .....Charles Eichman
Al .....Scott Moore
Tony .....Dave Manley

By MORDAUNT HALL.

With her husband, John Emerson, at her elbow, Anita Loos, who made the English-speaking world laugh by her wit in "Gentlemen Prefer Blondes," turned out a story for a picture called "The Struggle," which was offered with due pomp and ceremony at the Rivoli last night. This effusion, which is damp with tears and whisky, has the distinction of having been directed by David Wark Griffith, whose last production was that splendid film, "Abraham Lincoln."

Neither Miss Loos, Mr. Emerson nor Mr. Griffith can be said to have accomplished anything particularly novel by this screen work, for, with strong drink as its menace, it seldom rises above that old-time contribution, "The Face on the Bar Room Floor." True, Hal Skelly, attacks his rôle with a certain ability, but that is not enough to lend much in the way of entertainment to this dismal chronicle, in which during one scene one observes the unfortunate drunkard halting at the sound of voices singing, "Abide With Me." In other glimpses Mr. Griffith shows the dark skies streaked with lightning and then a woman in a downpour darting back and forth hysterically.

It is the sad story of Jimmie Wilson, a popular young foreman in a steel plant, who swears off whisky before he marries Florrie. But the day dawns when their child falls ill and Jimmie takes a wee one, then another and another. He continues to drink in spite of the disgrace he causes at a party when the engagement of his sister, Nan, and Johnnie Marshall is announced. The owner of the steel plant is there and he resents being pawed by Jimmie and called the "big shot." Then, not long afterward, comes the dispossession sequence, and other flashes of Jimmie on his bibulous career, cashing in on his life insurance to quench his thirst and suffering from delirium tremens.

But in the end, it is presumed that Jimmie has tasted alcohol for the last time. He still lives and is so remorseful that Florrie and Mary, their youngster, are glad to have him with them.

And after it was all over and one had beheld the figure of Jimmie on a richled the picture faded from the screen and a voice hoarse Hal Skelly appeared in dress clothes on the stage and, with the air of man with a spotlight, montant out former President Alfred E. Smith, Nancy Carroll, Clyde Fitzpatrick, the noted national orator, Ruth Elder, and others.

True, Hampton casually comments on Charles Chaplin. He gives brief lines to the artistic exploits of David Wark Griffith, to the German and Russian influence and to the movies as an art medium. But in a true "History" such achievements would be worthy of individual chapters.

Hampton's account is satisfying in its intimate details of financial deals; in the easy and fluent manner in which he takes one behind the scenes and shows just how the manipulations of far-sighted business men helped to make the motion picture industry one of the most romantic and interesting pages in the history of this country's business.

"A History of the Movies" is recommended to everyone interested in learning another aspect in the romantic chronicle of the motion picture.—A. S.

Morning Telegraph
December 11, 1931

NEW YORK TIMES, FRIDAY, DECEMBER 11, 1931.

D. W. Griffith's New Film, 'The Struggle,' at Rivoli

By JULIA SHAWELL

A terrible thing happened at the Rivoli Theater last night. A fickle public, which for sixteen years has been thrilled by a D. W. Griffith blazing new cinema trails, laughed at him in a tawdry, melodramatic mood.

This has not been an issue of fact. "The Struggle," the latest [illegible] this man who was once acclaimed a dramatist genius. Through a [illegible] of cheaply conceived melodramatic [illegible] [illegible] [illegible]

D. W. Griffith's 'Struggle' Has Opening Tonight

ZITA JOHANN AND HAL SKELLY HEAD CAST OF PLAYERS

By REGINA CREWE,
Motion Picture Editor, N. Y. American.

Tonight is another big night for the Old Master. For once again the town will flock to the premiere of a David Wark Griffith production. The man whose name is synonomous with great events in the cinema will present "The Struggle" at the Rivoli Theatre. And from the list of prominent names to be included in the first night audience, it appears that the struggle will be to get within the theatre's doors for this event.

The picture is of particular interest to New York. Not only because of its theme—the ruination of an American family by the ravages of Prohibition rum—but because Mr. Griffith produced his film here in the East, not very far away from the scenes of his earliest triumphs.

Heading the cast of players familiar to Broadway are Hal Skelly and the sloe-eyed Zita Johann. And in their support are such troupers as Charlotte Wynters, Edna Hagan, Evelyn Baldwin, Jackson Halliday and a half-dozen others. All in all, it looks like a large evening. So be at the Rivoli at 8:45 p. m. to pay your respects to D. W., the Old Master and his latest triumph.

A partial list of ticketholders up to this morning includes former Governor Smith, Mrs. Charles H. Sabin, Mrs. Cortland Nicoll, Charles Sabin, Jr.; Marilyn Miller, Nancy Carroll, Claudette Colbert, Morton Downey, Mary Duncan, Ruth Elder, Eleanor Smith, Norman Foster, Barbara Bennett, Anita Loos, John Emerson, William Boyd (the stage actor), Mervyn Le Roy, Gus Edwards, Clyde Fangborn, James Goodwin Hall, Walter Camp and Melvyn Douglas.

Members of the cast of the film who will be in the audience are Hal Skelly, Charlotte Wynters, Evelyn Baldwin and Edna Hagan, who has the child's role in the film.

* * *

From Stage to Screen

Zita Johann, who is one of the most popular of actresses on the legitimate stage, will be seen in her first screen role tonight when D. W. Griffith's "The Struggle" has its premiere at the Rivoli Theatre. It is predicted that Miss Johann will enjoy a success on the screen equal to her stage success.

FRIDAY, DECEMBER 11, 1931 NEW YORK EVENING JOURNAL

'THE STRUGGLE'

Griffith's Newest Film at the Rivoli Reviewed

Tragedy of Prohibition Draws Ermine-Coated Crowd to Rivoli

By ROSE PELSWICK.

After seeing this show,
I shall always say no,
When I'm offered a highball synthetic.
I'll go out of the way
Of an absinthe frappe,
Or a side care that looks energetic.
No Bicardi or wine;
And I'll likewise decline
Any cocktail, no matter who shook it.
Not, of course, that I get
The above mentioned, yet—
If I did, I'd refuse. For just lookit:

Present-day drinking, and its results, is the theme of "The Struggle," which opened last evening at the Rivoli Theatre as D. W. Griffith's first screen offering since "Abraham Lincoln."

Mr. Griffith opens his picture with a sub-title that reads: "1911 to 1931—from beer to poison liquor." There are shots of a picnic back in the good old days when music was plaintive, beer was imbibed and a pleasant time was had by all, and eyebrows were raised when a lady became "intoxicated."

"The Struggle"

At the Rivoli Theatre. A United Artists picture directed by D. W. Griffith from a story by Anita Loos and John Emerson.

THE CAST.

Jimmie Wilson	Hal Skelly
Florrie	Zita Johann
Nina	Charlotte Wynters
Nan Wilson	Evelyn Baldwin
Johnnie Marshall	Jackson Halliday
Mary	Edna Hagan
Sam	Claude Cooper
Cohen	Arthur Lipson
Mr. Craig	Charles Richman
Tony	Dave Manley

Then the camera flashes to the speakeasy era with its hot jazz, hard liquor and flappers who pass out. In this company is introduced Jimmie Wilson, a good-natured convivial soul whose friends say of him that he never drank anything but beer before prohibition. But he agrees to stop drinking when a girl named Florrie promises to marry him.

'Dry' Era Tragedy

The marriage turns out happily, they have a nice apartment and Jimmie works hard. They have a baby girl, and Jimmie doesn't touch a drop, until one day he's worried over the child's sickness. He takes a couple of eyes—just off the boat—to cheer himself up. Then he gets the speakeasy habit. And one night, while his sister is announcing her engagement, with her fiance's boss as one of the guests, Jimmie staggers home after a session at the bar and breaks up the party, as well as the sister's engagement.

Matters in the household thereupon go from bad to worse. Florrie sticks by him, and they move into a couple of shabby rooms. Jimmie loses his job, the foreman of the mills explaining that the poison hooting got him. He cashes in his insurance policy and, after a protracted spree, returns home to find that her is been disinherited and Florrie and the child are gone.

Child Sells Apples

Momentarily sobered, he gets work with a pick and shovel his company. He became a cobbly, unkempt panhandler and spots up with delirium tremens. The child, meanwhile, is now selling apples and gets his father on the street. The girl tries to be nurse and eventually the family is united. The story and the cast, very literally, are straight vaudeville for a happy ending.

The scenes, the principal one of Hoboken, where the rule of prohibition is not quite so rigid, are in the Zita Johann sense, on Broadway and Jessie Ralph, Charlotte Wynters, Hal Skelly, Claude Cooper and Dave Manley are in the cast of the "Dry" Era and the cast of the "Dry" Era and the cast of the "Dry" Era and

ON THE SCREEN

By Richard Watts Jr.

"The Struggle"..... Rivoli

"THE STRUGGLE," a screen drama by Anita Loos and John Emerson, directed by D. W. Griffith and presented by United Artists at the Rivoli Theater, with the following cast:

Jimmie Wilson.....Hal Skelly
Florrie.....Zita Johann
Nina.....Charlotte Wynters
Nan Wilson.....Evelyn Baldwin
Johnnie Marshall.....Jackson Halliday
Mary.....Edna Hagan
Sam.....Claude Cooper
Cohen.....Arthur Lipson
A Catty Girl.....Helen Mack
Mr. Craig.....Charles Richman
Al.....Scott Moore
Tony.....Dave Manley

Mr. Griffith ever the pioneer crusader of the screen, offered a stern moral lesson for intolerant wives at the Rivoli Theater last night. In eloquent admonitory terms, he warned them not to be too strict with their weakling husbands, when they found them indulging in an occasional toddy. His hero is an amiable mill worker, who, naturally enough, is considerably worried when he finds that his little daughter is seriously ill. In quest of consolation, he timidly drops into a near-by speakeasy, and has a couple of shots with the boys before going home. There he finds that his daughter is better, but instead of being affectionately greeted by his wife, she puts what is crudely known as "the chill" upon him.

Another time he attempts to console a fellow employee who has just been discharged by buying him a few drinks; yet his wife, instead of complimenting him for his charitable instincts, looks pretty much hurt when he gets home. The woman's cruelty, however, goes even further than that. Upon the occasion of his sister's engagement party she attempts to force a red necktie upon him and, in revolt, he leaps from a window and dashes for a saloon. When he returns he is amiably intoxicated, but his guests, who seem surprised at such a shocking state of affairs, immediately walk out on him. Then when he awakes in the morning with a terrible hangover, do you suppose that his wife sympathizes with him? Instead she denounces him as "a bum" and hysterically demands that he leave the house, while his sister breaks off her engagement, declaring that she would never allow the man she loves to marry the sister of a drunkard.

After such treatment, it is not altogether surprising to find that the poor fellow really does take to drink. Thereupon, of course, he loses his job, fails to pay his rent, forces his wife out into the rain and his daughter into selling apples, and in the end pursues the child he had once loved about the room with homicidal intentions. It may be set down as one of the evils of drink that his aim is not very good and that the baby survives. It is hard to believe that any wife who sees this terrible lesson will ever be so intolerant of her husband's minor vices again.

Apparently this isn't exactly the moral that Mr. Griffith wanted to point. He starts with a subtitle which reads "1911 to 1931—beer to hooting" and proceeds to contrast a day in which apparently no one ever tried hard liquor with the present alcoholic regime. Just which side he is taking, however, it is hard to say, after he has launched his version of "Ten Nights in a Barroom." What is sure to discover is that Mr. Griffith, who has produced some of the greatest of photoplays, now offers the cruellest talking film that has yet been manufactured. And that while Hal Skelly strives valiantly as the victim of drink, Miss Zita Johann is utterly lost in the unreasonable scenes and dialogue.

In "The Struggle"

Zita Johann

Russian Picture Now Is "Killing to Live"

In order to avoid a conflict of titles between "The Struggle for Life," "The Struggle" (Griffith's new film), and the sensational Russian talkie, "The Road to Life," the RKO-Pathe Pictures and the Amkino Corporation have changed the title of "The Struggle for Life" to "Killing to Live." The RKO-Pathe Theatre reports any inconvenience caused by this change. "Killing to Live" opens Saturday, instead of December 18, as the RKO-Pathe Theatre.

Whiskey Problems

D. W. Griffith, the Old Master, Blunders With a Preaching Talkie Melodrama

"THE STRUGGLE," a United Artists picture, with Hal Skelly, Edna Hagan, Charlotte Wynters, Evelyn Baldwin and Jackson Halliday. Directed by D. W. Griffith. Written by John Emerson and Anita Loos. Photography by Joe Ruttenberg. At the Rivoli Theater.

By RICHARD MURRAY

D. W. Griffith, the "father" of the silent film, whose cinema technique has been copied by producers ranging from Mack Sennett to the Russian directors, startled his admirers last night by a listless throw-back to antique melodrama. With little feeling for the talkie medium, he pictures a story of a family going to the dogs because of bootleg booze.

"The Struggle" magnifies Griffith's one weakness—an almost unreasonable delight in sentimental scenes. In a succession of sugary sequences, we see Hal Skelly transformed from a home-loving husband into a speakeasy lout. Full of bad liquor, he loses his job, deserts his wife and child, and, finally in an extremely alcoholic fit, tries to murder his beloved daughter. When the story hits a particularly sad snag, soft music issues from the recording machines. Thunder storms, of course, accompany the climax even though the action occurs on a sunny day.

It is hard to believe that the Griffith, who made "The Birth of the Nation," "Intolerance," "Broken Blossoms" and "Isn't Life Wonderful?" (four of the best and most important achievements in movie-making), could have been responsible for "The Struggle."

It starts out as a hot preachment against prohibition but it in no way takes advantage of a timely theme or even dramatic values. Instead of launching a direct attack, it utilizes the same argument that the Anti-Saloon League preached before the Eighteenth Amendment. Speakeasies, rather than saloons, are the villains.

It is equally difficult to believe that Anita Loos wrote the story. The author of "Gentlemen Prefer Blondes" must have had a very bad off-moment. Collaborating with her husband (John Emerson) she has contributed dialogue which even so capable an actress as Zita Johann cannot read with reputable results.

Miss Johann, by the way, screens well and her voice registers effectively. With the proper material, she should acquire a large fan mail. Mr. Skelly, too, does all in his power to be convincing as the honest laborer converted into a miserable pan-handler by bad whiskey.

But the less said about "The Struggle" the better. However, we still believe that Mr. Griffith has a few tricks up his sleeve and at least two dozen more good photoplays in his system.

STANDARD UNION

DECEMBER 11, 1931.

Old Griffith Technique Evident in 'The Struggle'

Reviewer Declares Story Amateurishly Conceived, Direction Stilted, Action "Bloodless."

By WILLIAM BOEHNEL.

It is possible that D. W. Griffith's latest talking picture, "The Struggle," which had its world premiere last night at the Rivoli Theatre, carries a great moral lesson on the evils of drink, and that somewhere in its naive story there lurks an impassioned plea for light wines and beer.

But whatever its message or its moral, it remains for this observer at least a major tragedy of David Wark Griffith, once the outstanding figure in motion pictures. Watching Mr. Griffith's latest handiwork it is impossible to believe that it is the work of the man who, more than any one else, was responsible for improvements in motion picture technique which, after fifteen years, are still used effectively and that his technique was the basis of the Russian directors' methods.

The truth of the matter is that Griffith has stood still while others have gone ahead. If definite proof of this is needed one has only to take a look at "The Struggle." It is old-fashioned in every department of production, and even if not that, it bears the stamp of D. W. Griffith, one would believe one was watching one of those old movies of the pre-Biograph days which are shown now in after-as-interesting programs.

Right down that Mr. Griffith and fifteen years ago he has imitated in this modern version of "Ten Nights in a Barroom." The result is an outmoded, highly artificial and at times laborious movie, lacking that magic the presentation of one Jimmie Wilson when he takes to drink.

Jimmie married Nan, is drunk upon Nan's Florrie (Nan's sister), and kill his wife and child (Nan's child, Nan's only girl friend, Mary, with programme). Then he has to have courtship in order to do it. That was the beginning of the end and only one of many of the many unnecessary to mention, who, was going to a Lenten Dance (it is not Mardi Gras), and Jimmie murdered his child in a drunken rage.

It is a melodrama, sentimental and amusing. The acting is almost amateurish and stilted, the direction is stilted and unimaginative, and the acting is not much better. Hal Skelly, Zita Johann, Charlotte Wynters, Evelyn Baldwin and Jackson Halliday are the principal players.

Zita Johann and Hal Skelly, who have the principal roles in "The Struggle" which is the new attraction on the Rivoli's screen.

Hal Skelly [illegible] Zita Johann in "The Struggle" at the Rivoli.

'Jack of All Trades,' Griffith Finds His Experience Valuable

Jobs, From Puddler to Poet, Help Him Make Film Characterizations Authentic

Not the least of the secrets of D. W. Griffith's success in injecting authenticity into a wide diversity of screen characterizations is the surprising grasp of numerous trades and professions which the director has picked up at first hand through the years.

From the first, screen portrayals under Griffith's direction have had a way of ringing true. They ring so true, in fact, that one is aware that they are based upon something more tangible than a mere working knowledge. And a survey of the producer's life bears this out.

For example, in "The Struggle," at the Rivoli, Hal Skelly, the leading man, plays the role of a foreman of a gang of puddlers in a steel foundry. One would expect naturally that when Griffith planned to picture these steel-mill scenes he would call in a specialist, one who had worked at puddling. But he did nothing of the sort. And then it developed that he used to be a puddler himself.

It has been so from the first. From experience he has pictured newspaper men, dramatists, poets, actors, singers, elevator operators, book salesmen, store clerks, scenario writers, ore shovelers, cartoonists, ditch diggers and several other kinds of tradesmen and professional men. All because at various times in his eventful life he has worked at those lines.

Started on Brother's Paper

This experience started when, as a boy, young Griffith worked in the mailing room of his brother's newspaper in a Kentucky town and later as a reporter on "Marse Henry" Watterson's Louisville "Courier-Journal." In his reportorial work he did some dramatic reviewing, and after he had seen Julia Marlowe in "Romola" he decided to become an actor himself.

His first step came in a charity performance with the Meffert Stock Company in the Masonic Temple at Louisville. The novice took the name of Lawrence Griffith and his first role was that of a dunce. He spoke one line: "The breeze from the lake blows chilly tonight."

Griffith remained with the company for the season, eking out his salary by running an elevator in a dry goods store and later as a clerk for a stationer. Between times he sold books for "The Baptist Weekly" and the Encyclopedia Britannica.

And Then He Was a Poet

Suddenly he became a poet, and more so was paid $25 by "Leslie's Weekly" for a piece called "The Wild Duck." Playwriting followed, and James K. Hackett did one of his dramatic pieces in Washington. It was called "A Poet and a Duck."

From that modest beginning Griffith soon developed into the greatest director in the business. He developed the "flashback," "close-up" and a host of other innovations which are now the first dreams in make a picture longer than one reel, and he helped in developing such picture personages as Lillian and Dorothy Gish, Mary Pickford, Blanche Sweet, Richard Barthelmess, Mae Marsh, Owen Moore, Henry B. Walthall, Elmer Ellsworth, Lionel Barrymore, Jack and Lottie Pickford, Mabel Normand, James Kirkwood, Harry Carey, Mack Sennett, Robert Harron, Mae Allen and Constance Talmadge.

NEW YORK WORLD-TELEGRAM,

FRIDAY, DECEMBER 11, 1931.

SUNDAY NEWS, DECEMBER 13, 1931.

The New Talkie —Griffith Film, 'The Struggle,' Arrives

D. W. Griffith's Latest, 'The Struggle' or 'Ten Nights in a Speakeasy.'

By JOHN S. COHEN, Jr.

Jimmie Wilson, a mill worker in D. W. Griffith's "The Struggle," which came to the Rivoli last evening, takes to drink, his wife suffers and his little girl runs after him when she sees him stumbling down the street in a bootleg haze. "The Struggle" is, according to its placards, a drama of "men and women who drink today." Some years ago it was called "Ten Nights in a Barroom."

It is frightfully up to date in its introductory aura of subtitles. "From 1911 to 1931," it says, "or from beer to bootleg liquor." Like the recent movie exhumation of "Ten Nights in a Barroom" it slyly hints in its beginning that it is an attack on prohibition. It forgets this, however, and becomes what the movies used to, and still do, call a "great drama of human emotions."

It is, despite the truth of its platitudinous message that liquor in this case, present day alcoholic poison, leads but to trouble and the dogs, a hugely obvious stretch of wearisomeness. The recent talkie of "Ten Nights in a Barroom," indeed, seemed not half as creaky and literal. It points and pushes its message through old-fashioned movie scenes and represents Mr. Griffith's own antique show.

It transpires in the near slums. Hal Skelly, as a husband and father, starts nipping the bottle in a speakeasy when his little girl falls ill. She gets well but Mr. Skelly continues to nip. There is a supposedly horrifying big scene when the boss of the mills is present in his home. It is a gay, jolly occasion wherein sister's engagement is announced. Brother millworkers are in the decorated parlor and Mr. Skelly's wife is waiting wifelike for everyone to have a good time. Mr. Skelly comes in a bit tipsy and upsets things. He behaves no worse than you, or Ann, or you have on occasion . . . but Mr. Griffith offers it as a stirring moment that prohibition should be revoked speakeasy liquor driven out and beer brought in.

"The Struggle" is from an "original" story by Anita Loos and John Emerson, who are otherwise known for "Gentlemen Prefer Blondes" and "The Social Register." I wonder whether in writing their "original" story they remembered all of the Griffith scenes in past Griffith movies. Mr. Skelly comes home elated with his little girl and raises a half cup, or a cup, because or across a bar, for drinking, and shows his crowd and amigos as though he were a Chinese in the pursuit of a dish. I wonder, too, if Griffith, Von Stroheim, Fitzmaurice, who Mr. Lasky and Mr. Paramount paid to copy the Griffith girl in any of his figured pieces.

"Father, dear father, come home with me now."

At one time they didn't forget to put in a thunderstorm during the first drunk, so did Mr. Griffith forget to cross his lovers, as the kids, in the Griffith through the years.

Mr. Skelly gives a hard-working, sincere, if overdone, job to his assigned role. Zita Johann, as his wife, is pretty and sympathetic. Edna Hagan, as the girl, is very good. Charlotte Wynters, as the other woman, is good. Jackson Halliday, as the boy friend, is good. Helen Mack, as the girl who loves the boy, is good. Arthur Lipson, as the kid who plays the violin, is a bit annoying, theatrical quality. Edna Hagan as the daughter is an excellent screen child.

"The Struggle" is not one of the works by which Mr. Griffith will float on the wings of posterity.

'THE STRUGGLE.'

A talking picture, directed by D. W. Griffith, from a story by Anita Loos and John Emerson. Presented by United Artists.

Jimmie Wilson.....Hal Skelly
Florrie, his wife.....Zita Johann
Nina, cabaret girl.....Charlotte Wynters
Nan Wilson, Jimmie's sister, Evelyn Baldwin
Johnnie Marshall, her beau, Jackson Halliday
Mary, Jimmie's daughter...Edna Hagan
Sam, his friend.....Claude Cooper
Cohen, insurance collector.Arthur Lipson
A Catty Girl.....Helen Mack
Mr. Craig, Johnnie's employer, Charles Richman
Al, a gigolo.....Scott Moore
Tony, a mill worker.....Dave Manley

HAL SKELLY

In "The Struggle," which opened at the Rivoli last night.

THE NEW YORK SUN,

FRIDAY, DECEMBER 11, 1931.

'THE STRUGGLE' STRUGGLES IN VAIN; RATES 1½ STARS

By IRENE THIRER.

"The Struggle," a United Artists production, directed by D. W. Griffith and presented at the Rivoli theatre.

★ ½★

THE CAST:

Jimmy Wilson	Hal Skelly	Sam	Claude Cooper
Florrie	Zita Johann	Cohen	Arthur Lipson
Nina	Charlotte Wynters	A Catty Girl	Helen Mack
Nan Wilson	Evelyn Baldwin	Mr. Craig	Charles Richman
Johnnie Marshall	Jackson Halliday	Al	Scott Moore
Mary	Edna Hagan	Tony	Dave Manley

For nearly a score of years D. W. Griffith has been among the leading megaphoners of the movie world. A pioneer among silent picture directors, he continued in the cause of good films when talkies arrived, turning out as his outstanding sound effort the excellent "Abraham Lincoln" personified by Walter Huston.

Zita Johann has the leading feminine role in the United Artists production now on view at the Rivoli.

Hal Skelly and Edna Hagan are featured in "The Struggle," which had its premiere at the Rivoli Theatre last night.

Nap Mr. Griffith takes prohibition for theme, working on a premise he lifts from Anita Loos and John Emerson, who usually write them funny, but this time have treated their manuscript seriously in the ultra-dramatic manner.

"The Struggle" is not a credit to the Griffith repertoire, any more than it is a credit to the pen of Loos-Emerson. The tale it tells is heavy, sugar-coated sentimental and overall. Last night's premiere audience titered audibly throughout. For which we're mighty sore.

The director opens with a shot of a beer garden in 1911—a rather amusing scene, indeed, which vanishes after a couple of moments to a modern speakeasy setting, not so amusing.

Then the story is unfolded. Jimmie Wilson works in a mill. He's in love with Florrie, who promises to marry him only on condition that he'll give up drinking forever. He promises. Years pass. Their little girl is of school age, when temptation overtakes Jimmie again. And, in a state of inebriation, he visits his sister's engagement party. Grieve where upon his wife and child leave for his and leaves a lone. Grieve where upon his wife and child leave for his and leaves a lone. The last delirium tremens before everything comes to rights for the whole gang occurs. It's all awfully old-fashioned, even a trifle, and you don't care a rap about the characters. Yet, mind you, you really get the feeling that maybe it's all a mighty fine thing.

Hal Skelly and Zita Johann don't get much of a break in this one, although Skelly does shine with his drunk role. A little girl named Edna Hagan speaks for herself quite nicely. Evelyn Baldwin, Charlotte Wynters, Jackson Halliday and Arthur Lipson are among those favorited. Mr. Huston's stage work for the occasion, rate.

Mr. Griffith, with the person on the home as the 12th Street Rivoli, has set down on the screen as the 12th Street Rivoli patrons and those who on the streets chose to give to the rolling theatre.

DAILY NEWS, FRIDAY, DECEMBER 11, 1931

The Cinema Circuit

By MARTIN DICKSTEIN

'The Struggle,' D. W. Griffith's Tirade Against the Evils of Prohibition, Proves Less Than a Complete Triumph at the Rivoli

'The Struggle'

D. W. Griffith presents a talking screen drama by Anita Loos and John Emerson; directed by Mr. Griffith. At the Rivoli Theater.

THE CAST

Jimmie Wilson.....Hal Skelly
Florrie, his wife.....Zita Johann
Nina, cabaret girl.Charlotte Wynters
Nan Wilson, Jimmie's sister, Evelyn Baldwin
Johnnie Marshall, her beau, Jackson Halliday
Mary, Jimmie's daughter Edna Hagan
Sam, his friend.....Claude Cooper
Cohen, insurance collector, Arthur Lisson
A Catty Girl.....Helen Mack
Mr. Craig, Johnnie's employer, Charles Richman
Al, a gigolo.....Scott Moore
Tony, a mill worker....Dave Manley

TYPE OF ENTERTAINMENT: Drama.

STORY: In the days when speakeasies were still something of a novelty Jimmie Wilson, a foreman in a rolling mill (Hal Skelly), promised his bride, Florrie (Zita Johann) that he'd never take another drink. But when Mary, their little daughter (Edna Hagan), was taken ill with pneumonia, Jimmie forgot his promise and went out to drown his worries in strong liquor. After that it was hard to fight off the old bad habit, and so Jimmie lost his job in the rolling mill and hard times set in for the family Wilson. It wasn't until Florrie was compelled to take in sewing and little Mary had to do her bit by selling apples on the corner that Jimmie finally came to his senses and resolved to be a better and more sober papa.

COMMENT: If "The Struggle" isn't actually a rewrite of "Ten Nights in a Barroom" it will be pretty difficult to convince the spectator at the Rivoli that co-authors Anita Loos and John Emerson didn't intend it to be at least a sort of modernized sequel to that memorable melodrama. Producer-director D. W. Griffith assures us that it is the answer to the illicit liquor menace, or words to that effect, but it turns out to be a rather feeble answer. At least, last night's audience at the Rivoli refused to take Mr. Griffith's picture very seriously, preferred to be most amused by the events in "The Struggle" which were intended to be the most heart-rending. The sequence in which little Mary followed her drunken father to his hideaway in a desolate shack ("Father, dear father, come home with me now") was greeted with impolite gales of laughter. And the closing chapter in which both Jimmie and Mary came back to life, after the one presumably had died in a fit of D. T.'s and the other apparently had been choked to death by her rum-crazed papa, was the signal for gallery cheers.

"The Struggle," therefore, seems to be either a very successful burlesque of what used to pass for serious problem drama, or an unbelievably bad piece of movie melodramatic writing. Being the old meany that we are, we prefer to believe that the latter is the case and that the ordinarily competent Mr. Skelly and Miss Johann were utterly wasted on the stupid material from which "The Struggle" was fashioned. However, moreover, does Mr. Griffith reveal here that directorial ability for which he once was known. And as for the team of Emerson-Loos, once the most dependable of scenario-writing combinations, it must be held responsible for giving to the screen one of the most disjointed and tiresome celluloid narratives it has been this observer's misfortune to encounter in years and years.

BEST SCENE: The introductory episode devoted to the delights of a beer garden in the summer of 1911.

BEST PERFORMANCES: None worth mentioning.

PHOTOGRAPHY: Crude; badly lighted.

AUDIENCE RECEPTION: Apparently bored.

SUITABLE FOR FAMILY AUDIENCES: Inoffensive.

FOR CHILDREN: Not appropriate.

GENERAL RATING: A complete washout.

BROOKLYN DAILY EAGLE,

FRIDAY, DECEMBER 11, 1931

EVENING GRAPHIC

SATURDAY, DECEMBER 12, 1931

Nine New Flickers Presented on The Rialto

D. W. Griffith's "The Struggle," opening last Thursday before a swanky audience, is the current Rivoli offering. Hal Skelly, who made his screen debut in "The Dance of Life," is featured, with Zita Johann, stage actress, playing the feminine lead. It's all about the "terrible inroads" (quoting the press-agent) of bootleg liquor in an average American family.

Zita Johann and Hal Skelly in D. W. Griffith's latest contribution to the talkies, "The Struggle," which is the screen attraction at the Rivoli Theater.

Griffith Trys New Tricks With Talkies

D. W. GRIFFITH, who made the movies "flash-back," "close-up" and "fade-out" conscious, is turning his cinematic ingenuity to good stead in the talkies. In "The Struggle," his latest flicker, Griffith uses a directional microphone and manipulates it so that he can pick up voices despite the larger volume of background noises.

Griffith takes his cameras and sound apparatus into a steel mill and, with all the machinery operating full blast, the director, through the use of his new directional mike, picks out the voices of his leading players as they work among the scores of other employees. The result is that audiences hear the roar of the steel mill in operation, but also hear, with decided clarity, the lines as spoken by the principal players.

▼

D. W. Griffith manages to introduce a new touch in every major picture he produces. The director saw his first motion picture in Chicago in the Fall of 1907. He thought the affair stupid, but he was impressed with the long lines awaiting admission. And before he left Chicago he wrote his first scenario, a screen version of "La Tosca." He didn't sell this scenario, but it was the means by which he entered the field of motion pictures, for he got a job as an actor on the strength of it.

He had offered it to Edwin S. Porter, the director of "The Great Train Robbery," and when Porter informed him that the scenario was too expensive for the films he replied that he could act, too. The result was that he was cast in the role of a counterfeiter in a one-reeler called "The Easiest Way."

▼

Next Griffith sold his friend, Frank Marvin, of the Kalem Company, of his ambition to write motion pictures. Marvin owned some stock in the Biograph Company in Fourteenth street in New York City, and since Kalem had no vacancies he sent Griffith there. Wallace McCutcheon, Biograph director, looked at some of Griffith's scenarios and then offered him a job as an actor. Here he remained for the Spring and Summer months.

In June 1908, Arthur Marvin suggested Griffith as an assistant director to his brother, H. M. Marvin, head of Biograph. The result was David Wark Griffith's first film, "The Adventures of Dollie." The completed picture was 713 feet of film. It was released July 14, 1908.

From that very modest beginning Griffith developed the "flash-back," "close-up," "mist-photography," "fade-out" and a host of other revolutionary ideas which caused great gasps of astonishment when they were first flashed upon the screen. When the "close-up" was shown for the first time at a small theater the audience rose, shouting, and demanded to be shown the feet of the actors.

▼

Griffith was also the first director to make pictures beyond the one-reel length. His departure from the standard thousand-foot length film caused an open break between him and officers of the Biograph Company, who maintained that the public would never stand for a two-reel picture.

The public did, and demanded more. Then came "Judith of Bethulia," the first four-reeler, another instantaneous success with American and European audiences. Early in 1915 came "The Birth of a Nation," which was the greatest feat of its kind ever attempted. "The Struggle" is D. W. Griffith's latest United Artists picture.

▼

"Killing to Live" is the title of the current Russian importation on the screen of the tiny RKO Cameo. Originally known as "The Struggle For Life," its title was changed out of deference to Griffith's "The Struggle." It's all about the difficulties of life, as exemplified in the "dog eat dog" existence of the lower animals. Vladimir Kuvshevich directed, and Myron Auckland, formerly of the New York Museum of Natural History, gives the descriptive lecture.

▼

the morning telegraph, new york, sunday, december 13, 1931

the morning telegraph

THE PASSING SHOW

Pictures Producing Producers

Art, Dear Child, Takes Many Forms, Finance Less, Pure Blue Water "The Struggle" is Its Latest

N. Y. Sun—Mon. Dec. 14, 1931

Tuesday, December 15, 1931

Reflections From the Screen

DAILY MIRROR

By Maud Johannsen

Zita Johann (upper left), "The Struggle," Rivoli.

NEW YORK EVENING POST, DECEMBER 15, 1931

FAMILY TROUBLES

Grouped about little Edna Hogan's bed are, from left to right: Hal Skelly, Zita Johann and Evelyn Baldwin, who are featured in "The Struggle," David Wark Griffith's latest directorial effort, on view at the Rivoli Theatre. This marks Miss Johann's first step from the stage to the motion picture field.

NEW YORK AMERICAN

SUNDAY, DECEMBER 13, 1931

The TOWN in Review

by Bean Broadway

RAZZBERRIES

TO collectors for charity organizations who take up collections in the clubs and restaurants. That's a worthy occupation and rates cream. But the razzberries are for those who endeavor to embarrass people into contributing by loudly proclaiming, "I don't think you've given anything yet" to a person when a crowd is around.

How do they know the person can afford it, that he hasn't already contributed to another fund or a private charity or has helped in some other way? I go to some twenty places a night and if I were to contribute to each one I'd be broke. As it is, tipping for hat checks has got to that condition.

To the critics who jumped on D. W. Griffith with spiked phrases. It wasn't entirely his fault that "The Struggle" was such a hardship for them to hear. As a matter of fact, I don't think it was such a bad film and think that Mr. Griffith did a pretty good job, considering the handicaps of poor studio equipment, limited funds and a weak story and cast to work with. After all a moving picture is not made by one man alone and there's no reason why one man should receive all the blame, or all the credit for it.

THE MORNING TELEGRAPH,

WEDNESDAY, DECEMBER 16, 1931

THE Film DAILY

Sunday, Dec. 6, 1931

* * * *

● ● ● DURING THE rainstorm a few days ago, a young exploitashe gink in United Artists received his notice ..... he opened his pay envelope ..... read the sad news ..... looked out at the rain, and opined ..... "Well, they provided the Griffith Touch, anyway." ..... just a Film Filosofer.

* * * *

By HARRY N. BLAIR

Practically all of the numerous stars now in New York are expected to attend the gala opening of D. W. Griffith's "The Struggle," next Thursday night at the Rivoli theater. Among those who will probably be on hand are Joan Crawford and Doug Fairbanks, Jr., Lilyan Tashman and Edmund Lowe, William Haines, Claudette Colbert, Nancy Carroll and Richard Arlen.

"Sooky" at Rivoli Saturday

Paramout's "Sooky," with Jackie Cooper and Robert Coogan, opens at the Rivoli on Saturday, replacing "The Struggle."

Film Daily - Wednesday, December 16, 1931

THE Film DAILY

SUNDAY, DECEMBER 6, 1931

THE STRUGGLE

D. W. Griffith production and United Artists release. Hal Skelly and Zita Johann featured. Story by John Emerson and Anita Loos. Directed by D. W. Griffith. Raymond Klune, production adviser. Joseph Ruttenberg, cameraman. Recorded at the Audio-Cinema W. E. Running time, 86 mins. At the Rivoli, N. Y., Dec. 10, indefinite run.

Jimmie Wilson ..... Hal Skelly
Florrie ..... Zita Johann
Nina ..... Charlotte Wynters
Nan Wilson ..... Evelyn Baldwin
Johnnie Marshall ..... Jackson Halliday
Mary ..... Edna Hagan
Sam ..... Claude Cooper
Cohen ..... Arthur Lipson
A Catty Girl ..... Helen Mack
Mr. Craig ..... Charles Richman
A Gigolo ..... Scott Moore
A Mill Worker ..... Dave Manley

Many will decline to believe that this subject is a D. W. Griffith document, but rather a crude bit of propaganda to which Griffith has lent his name.

As a commercial production, or even as a propaganda picture, it is practically valueless; because as a film it is void and without form, and as propaganda it isn't plausible either for the wet or the dry partisan side. Quite as astonishing as the Griffith connection is that of John Emerson and Anita Loos.

For key city uses the film is pretty completely out, although it is conceivable that it might have its uses in minor spots and then only on the ground that 'Ten Nights in a Barroom' may still be profitable in minor territories.

On the theory that the subject is promoted propaganda it's a wasted effort, because it deals with prohibition in a serious controversial way when anybody could have told its promoters that the Eighteenth Amendment can't be handled in any other than a comedy vein on the screen. Prohibition is like the institution of the nagging mother-in-law, a subject so bristling with annoyance and headache in actual experience that in mere defense humanity has to make believe it's funny.

Advance notices set up the pretense that the picture is meant for an anti-prohibition social moral, but no such aim is discernible in the film itself. The story of a mill worker who brings on his own destruction and that of his wife and child by drinking, certainly is no plea for personal liberty in the matter of bending the elbow, legally or illegally. The subject of the Eighteenth Amendment doesn't enter into the matter one way or the other.

Worst of all the picture is just dull when it isn't in the highest degree maudlin, untouched by logic or humor and an utter bore.

Picture was made in New York, Audio-Cinema studio being employed for the purpose and using the new and improved Western Electric equipment, the first subject turned out on that apparatus. Probably the only cheerful angle of the unhappy incident is the supposition that comes with watching Hal Skelly's performance as the wretched hero that, given a spot and an opportunity, he would achieve something as a dramatic actor. His performance here has a good deal of vigor, be it ever so wasted in a vain role. As much cannot be said for Zita Johann, from legit and in her first film, who was perforce restricted to a flat and colorless reading of the hopeless character of the drunkard's sorrowful wife.

Audience at the premiere gave its own verdict by giggling at passages apparently meant to be the most moving, and also by departing in squads before the footage was half over.

Rush.

Tuesday, December 15, 1931 VARIETY

MOTION PICTURE DAILY | Friday, December 11, 1931

The Pay-Off

IT was a rather mystifying evening, the opening at the Rivoli last night. As the presses began to yawn insistently for this dissection of "The Struggle" we hadn't quite made up our mind if D. W. Griffith had completely lost his touch; had merely come a cropper on this, his latest, or had decided to revert completely to picture-making in the elemental style of those historic and dear old Biograph days.

For what we saw unreeled was a naively simple story of a happy family wrought asunder by that ol' davil—drink. We saw Zita Johann, known and liked by discriminating patrons of the New York stage but unknown to picturegoers, suffer and suffer as the wife of Hal Skelly, a good skate who meant no harm but who cracks under constant and diligent slavery to bootleg liquor. We saw how delirium tremens finally entered the sodden carcass and how Skelly's whisky-weakened brain prompted him to attempt murder of his own child. And finally, we saw regeneration enter the picture, coupled with remorse and a firm intention of again climbing up the ladder to respectability.

It is difficult to judge "The Struggle" by standards of 1931, for the picture doesn't seem to be a part of these times. Its photography is poor; its story, credited to John Emerson and Anita Loos, who should have known better, poorer; even the music, which plays an important part in the picture, echoes of yesterday.

It may be that Griffith had his small towns in mind; towns where the prohibition question is something alive and vibrant; frankly, we don't know, but we do recall that a picture, along similar lines and called "Ten Nights in a Barroom" did very well by itself. It may be "The Struggle" will go and do likewise.

All of the tragic heavings emphasize the devastation that follows in the wake of hard liquor and, therefor, "The Struggle" must be considered emphatic prohibition or anti-prohibition propaganda, depending on how you view it. Its opening sequence, the best thing in the picture, deals with the beer age of 1911—those days when an intoxicated woman induces another in the cast to remark that the sex is disgraced. That sounds like, and is, propaganda for the return of beer.

Then, too, "The Struggle" demonstrates the misunderstanding of wives and the delicate shadings of their husband's natures. For, if Miss Johann had not insisted that Skelly wear a tie with a dash of lavender, he wouldn't have had excuse to hit the bottle trail again. On the other hand, had that not happened, there wouldn't have been any picture.

It might have been better that way, after all.

KANN

"The Struggle"

(UNITED ARTISTS)
At the Rivoli
(Release date, January 9)

This is D. W. Griffith's latest picture for the talking screen. It is too bad that the master of numerous silent successes and his one talking hit, *Abraham Lincoln*, had not rested on his earlier laurels, for this is one of the most crudely constructed and ineptly handled picture stories that has come to the screen since the era of talking films.

During its running one sits and wonders if D. W. Griffith could really have directed, and if Anita Loos and John Emerson were in reality the authors. Sitting thru the first hour, one figures that there must be some big punch, something different, but nothing ever happens. And the picture turns out to be a hackneyed story, produced in an old-fashioned way. What it comes near being is a modernized *Ten Nights in a Barroom*, with the old vehicle presenting far more realism and melodramatic value than this one ever could.

Publicists at the Rivoli tried to convey a message in advertising that the picture presented a big social problem, that of the ill effects of prohibition. It does nothing of the sort. It is purely the story of a drinking man, his wife and their child, the man finally going to the gutter and in an hour of delirium tremens almost strangles his child. It is episodic and unconvincing. Hal Skelly has the leading role, and does the best he can with an impossible character. Zita Johann, as the wife, is entirely lost with the inept dialog and situations allotted. Edna Hagan, as the child, is fair. None of the other characters matters.

Too bad that the famous director made such a poor selection in material for his newest effort.

The Billboard December 19, 1931

RIVOLI

"Ten Nights in a Bar-Room" has come back to town in the guise of "The Struggle." It is a United Artists offering and D. W. Griffith's personal indictment against the evils that have befallen us in these speakeasy days.

The picture starts off with the most noble of intentions, but, somehow, never quite comes off. "The Struggle" finds itself getting tangled up in its own slightly incredible toils and as reel follows reel, the plot becomes reminiscent of the primitive days of the old silent mellerdrammers.

The moral purpose of Griffith's mighty crusade against the evils of drink, maintains itself pretty solidly throughout the cinema, for which we must give "D. W." credit. No sturdier lesson than "The Struggle" for the older and younger generations, has been so boldly picturized.

A host of Broadway stage stars take part in the general reformation proceedings. Hal Skelly does better than the rest in the leading role, making the most of a dramatic role. Zita Johann is a bit self-conscious before the camera and overly exaggerated in an underwritten part. The rest include Edna Hagan, Evelyn Baldwin, Jackson Halliday, Charlotte Wynters and others.

ZIT'S THEATRICAL NEWSPAPER | December 19, 1931

Prohibition

The Struggle, from a story by Anita Loos and John Emerson, produced by D. W. Griffith, with Hal Skelly and Zita Johann, at the Rivoli.

The goblin of poison bootleg snarls, lashes his spiny tail and creates a generally ill-mannered impression when Mr. D. W. Griffith lets loose his reels of film at prohibition, which he believes has deprived us of wholesome beer and light wines only to submerge us in a flood of ruinous booze. Be that as it may, Mr. Griffith has himself submerged us, well nigh drowned us, in a torrent of sentiment, trumped up emotion and cinematic heart-throbs. He has used every device, and Mr. Griffith is acquainted with such devices, for reducing his audience to a state of dismay, confusion, passion and righteous indignation, in that order. But Mr. Griffith, determinedly reaching for heart-strings, lets his hand slip and thwacks a funny-bone. When the well-known producer assaults the tender emotions, he goes about his task with all the vigor and bluntness that characterized the old custard-pie comedies in their appeal for laughs. There is no such thing as subtlety or suggestion in Mr. Griffith's technique as displayed in *The Struggle*, but only an aptitude for devising situations, mechanically introduced, that ought to grip our hearts but do not.

Whatever good there is in the picture should accrue to the credit of Hal Skelly, who gives an excellent performance of the dipsomaniacal *Jimmie Wilson*, who forswears all intoxicants when he marries *Florrie*, played in hesitating fashion by Zita Johann. *Jimmie* keeps his pledge until he needs a "bracer" during the illness of his daughter, after which he goes into a day-to-day carousal that sets a record. The customary calamities follow, the moving into a smaller apartment, the dismissal from the factory, the wife's going to work, and finally the pile of furniture on the sidewalk, all of which is calculated to arouse the deepest pathos.

—W. P. B.

Wall Street Journal
Wed., December 16, 1931

By HARRY N. BLAIR

EDNA HAGAN, child actress and one of the principals in D. W. Griffith's "The Struggle," made her film debut several years ago in "A Kiss for Cinderella," produced at the Paramount New York studio by Herbert Brenon.

A noteworthy feature of "The Struggle" is the new musical score which is the work of Philip A. Scheib, musical director and composer at the Radio Pictures studios.

Sunday, Dec. 20, 1931 Film Daily

Time
December 21, 1931

CINEMA

The New Pictures

The Struggle (United Artists)—D. W. Griffith's [illegible]

OLD NEW YORK

Reminiscing of New York as it was twenty years ago; colorful, picturesque, Teutonized New York.

THIS reporter, one of that rare species —a native New Yorker —had a grand time playing a "bit" in this new picture, for the years dropped away and both she and New York once more were young, gay and unsophisticated.

The scene was a German beer garden, perfect except in the matter of beer. But even had there been some special dispensation permitting the serving of that exhilarating beverage, real beer, instead of that warm, flat liquid of the "near" variety, the exigencies of talking-picture-making would have demanded "pop." A regiment of actors, permitted their fill of "dark" or "light," might have upset the gravity of the scene and disarranged the continuity.

The location man must have scoured far and wide to find this perfect relic of the "good old days."

Beer gardens were prominent in this writer's youth in which annual bowling-club outings played an important part. College Point, reached by excursion steamer, was then a popular picnic ground, while a certain beer garden called Nolle's or Nolte's, somewhere around Dyckman street, Yonkers, or Westchester (any of which points was considered "country" and quite a distance out of town), lives particularly in the writer's memory. For here was given an especially grand bowling-club outing for which she was allowed to wear her brand new lavender and white cotton dress trimmed with Hamburg embroidery. Indeed, the dress was probably hurried to a finish to be ready for this auspicious occasion.

Stiffly starched, the ruffles stood out from a proud, little chest, a sensitive small girl was vividly conscious of dark eyes and olive skin made darker and more olive by the lavender dress, when—bling!—something went wrong with the barrel-bung—it popped, and the foaming beer squirting all over a fastidious little girl's lavender and white dress. This spoiled the picnic for her as all that summer day she reeked of malt and hops.

THE dahlias bloomed besides the weathered wooden grey shack on the other side of the fence, the young August sun blazed and great trees shaded the long green-painted tables and benches of the beer garden. Stage grass, so well simulated that it fooled the senses, made a cool green carpet.

A crowd of boys and girls, with a sprinkling of stage mothers and chaperones, figured the old-fashioned waltz in the wooden pavilion with tall, slim D. W. Griffith himself coaching the youngsters in the slow waltz of 20 years ago. Though the clothes were of the vintage of 1912 they were so outmoded as to give the feeling of a much earlier period. Snatches of the Florodora one-step came from several actors' lips, and an electrician or two hummed the same melody, while the little girl who "knows her New York" thought she heard again a parlor imitation of David Warfield's unforgettable lines: "If you don't want her, I want her, if you don't dake her, I dake her . . . !"

The "Ladies' Attendant" in a stuffy black dress, white apron, collar and cuffs with "switches" coiled into an old-fashioned coiffure, was actually going through her bit in a 1931 talkie, but all the time *she was the little girl* in the beer soaked lavender and white dress, back in old New York, on the annual bowling-club outing. She expected every minute to see a huge, large-pounched German comedian suddenly poke a smaller comedian—in his little fat stomach, crying: "Dilly, doo, too!" or to hear him sing "*Ja, die gute, gute, Mutter, Sie giebt uns Brod und Butter*," or to hear him enquire universally of his audience: "*Vie macht die Mutter? Gesundt? Ja?*" amid the crashing of the ten pins from the bowling alleys beyond the concert hall.

IN those days a glass of beer was a bitter dose, not appreciated by little girls who had not yet acquired a beer appetite, but the heaps of good Westphalian ham with German mustard, huge dill pickles, pot cheese and cream were fit for royalty and remembered through the long school year.

The little girl in the beer-dotted dress grew up and shocked her companions by smoking a cigarette in 1907 in the "Mecca," the famous pier restaurant in Fatchogue.

Working on the set all this came back to her, for the matrons of today garbed in the fashions of 1912—looking so queer and quaint in the fashion-plates in today's Ladies' Home Journal—were earnest in smoke-only-between-courses-dress so as to keep any frivolities out of the picture. Girls didn't smoke in those days, albeit Stephen, the assistant director, The men's soft and flat-crowned sailor hats were with great care and made the men look like the inevitable "green-horns" in the skits of the old "Variety" shows of the Weber and Fields.

The women's huge hats reminded the little girl of "pots and pots of purple, blues and pinks" at Vassar College (see Hunter's of Thackeray's, of the Dark Avenue of Jack's and Gray's, and of Roger's (the hangout of David Belasco)—of the old "Madrid" restaurant, with its sporty pictures on the walls and Al Sanders "blowing" to champagne in the interests of "Pomeroy" for which he was a high-powdered salesman, of Jo Ullman and Max Blumenthal, the bookies of Unter den Linden at 97th St. and Broadway, of Hurtig and Seamon's and of the Harlem Casino with Rigo tossing back his black hair and wielding his artistic bow.

THE Griffith's beer-garden brought it all back—Bock beer signs, the crash of the ten-pins, the yells of "strike," the singing of sentimental songs around the tin piano, the flowing Wurzburger, Vesta Tilly in an Eton jacket singing "Algy," the days when divorce was whispered and a divorcee looked on as some strange and dangerous enemy, the days when a fellow had to ask her mother if he could take a girl out, the days when a girl who mentioned her garter was put down as "fast."

GRACE LYNN.

Ruffles and stiffly starched petticoats for that Sunday visit of the dashing young blade.

Getting Personal

by Julia Shawell

(Copyright, 1931, New York Evening Graphic.)

I PASSED him on the street the other afternoon and I didn't stop to talk because, somehow, there's nothing one can say these days to D. W. Griffith while big electric signs flash the title of his new ignominious effort. He was made for triumphs, and he has made them. So, why did he do this to himself and those who still believe him the great technician of a mediocre industry?

Gray-haired, getting older, falling back on out-moded situations and wornout methods that turn drama into unexpected and pathetic comedy, the greatest film director of them all became outrageously expedient in an art by which he had done so well. Why? It surely isn't an uncontrollable desire for money that sent him to a little studio uptown to turn out a quickie—he who made film history. Because, if Griffith were so fond of money, he would not have let it slip so easily into other pockets while he was concerned with closeups and they with the profits. He would not be living in a smart apartment of a Broadway hotel, while the ex-cloak and suitors he made rich in a decade-old business gaze down from their hilltop mansions and can't see Mr. Griffith for the crowds.

* * *

BETTER that Mr. Griffith, who blazed every cinema trail that's been opened since 1910, had never made "The Struggle" than that he should have let us see it. Better that he had rested on his laurels of "Abraham Lincoln" and called it a career than that he should have attempted this sorry aftermath.

What is it that makes a man so brilliant and yet so blind? As it is now, Mr. Griffith dare not rest. He must do something which will obliterate this "Struggle" from his record, something that will be a fitting follow-up to those productions of his which are still among the few finest pictures ever made.

* * *

IT was a rainy and bleak twilight when I passed Mr. Griffith the other afternoon. I had just left Carnegie, where I had been enraptured by another gray-haired man leading an army of artists through the beauties of a Brahms Symphony. I had slipped away from movies for an hour and into another atmosphere where Toscanini is the master, and I thought that, however cruel they say the musical world may be to artists, it cannot be nearly so heartless as men like Griffith are to themselves.

* * *

NEW YORK EVENING GRAPHIC DECEMBER 19, 1931

ADVOCATES OF PROHIBITION SEE 'THE STRUGGLE'

And Many Anti-Volsteadians Also Attend Opening of Griffith Film

For the first time since the enactment of the Volstead Law, ranking members of national associations for and against Prohibition gathered under one roof, at the Rivoli Theatre, Thursday night, to view the screen's first expose of the nation-wide traffic in bootleg liquor. The occasion was the premiere of "The Struggle," D. W. Griffith's blast against present-day drinking.

No audience like this one has ever before been seen in a movie theatre. Persons of national prominence, presenting both camps of Prohibition agitation, rubbed shoulders in the lobby, and, paradoxically, both sides accepted "The Struggle" as a force in favor of their particular agitation.

In the audience could be spott d Mrs. Ella A. Boole, head of the Women's Christian Temperance Union; Dr. Daniel A. Poling, head of the Anti-Saloon League; former Governor Alfred E. Smith, Mrs. Charles H. Sabin, Mrs. Courtlandt Nicoll, Mrs. Archibald B. Roosevelt, and scores like them. And interspersed throughout the house were stars of the stage and screen, as well as representatives of the city, county and state governments.

Almost very organization concerned with the modification or the maintenance of the 18th Amendment was represented. Included were the Women's Organization for National Prohibition Reform, the Anti-Saloon League, the National Temperance Society, the Moderation League, the Allied Forces of Prohibition, the Alcohol Information Committee, the Women's Christian Temperance Union, the Crusaders, the Daughters of the American Revolution, the New York State D. A. R., the General Federation of Women's Clubs, the National Federation of Catholic Women's Clubs, the Russell Sage Foundation, the Boy Scouts of America, the New York City Federation of Women's Clubs, the National Y. M. C. A., the Chinese Mission, and others.

Among the City Fathers were seen Samuel Levy, President of the Borough of Manhattan; Robert Patterson, Commissioner of Correction; Charles P. Hand, Commissioner of Sanitation; Walter D. Herrick, Park Commissioner, and Morris Pader, representing the Mayor's Committee.

Included in the stage and screen stars were Marilyn Miller, Nancy Carroll, Claudette Colbert, Norman Foster, Norton Dawson, Mary Duncan, Ruth Elder, Barbara Bennett, Hal Skelly, William (Bugs) Burk, and Clyde Pangborn, as well as Morgan LeRoy, Gus Edwards, D. W. Griffith, Walter Camp, Morgan Douglas, and countless others.

THE NEW YORK REVIEW
SATURDAY, DEC. 19, 1931

MOTION PICTURE HERALD

▽

D. W. Griffith's current picture activities are instrumental in unearthing the inside on the "wash-up" of his deal with Paramount, which signed him to make three pictures, and after the first—"Sorrows of Satan"—is said to have paid "D. W." $100,000 to call it "quits." The money, the story goes, was paid to Griffith at the Paramount home office in cash.

▽

December 26, 1931

▽

DAVID WARK GRIFFITH takes exception to our recent paragraph in which we intimated his contract was "terminated" by Paramount a few years ago for producing that very unsuccessful "Sorrows of Satan," and that Paramount executives paid to him $100,000 in cash to sever the agreement.

Mr. Griffith authorized his spokesman, Vivian Moses, to admit that "Sorrows of Satan" was more sorrowful commercially to himself and to Paramount than it was to Satan, but D. W. asks that the record be clarified, and states that he never was responsible for its failure. He accepted its direction under written protest to Adolph Zukor, and only after Cecil B. DeMille, James Cruze, Herbert Brenon and other "ace" directors of Paramount turned it down, he says.

"It was as a personal favor to Mr. Zukor that I directed the picture, although I was much against making it," said "D. W." and he mentioned his "Sally of the Sawdust" and "That Royle Girl" as two successful predecessors of "Sorrows" under the Paramount contract.

Concerning the sum of $100,000, Mr. Griffith claims that he never saw that much money in one sum from Paramount. He accepted a few weeks' salary and asked Mr. Zukor to call the deal off and thus ended his association with Paramount Famous-Lasky Corporation, says Moses.

January 9, 1932

By JAMES CUNNINGHAM

The Struggle

Life among the downtrodden masses, as powerfully depicted by D. W. Griffith, who has gathered together a convincing cast from the stage. You'll like Zita Johann. (U. A.)

Movie Classic DECEMBER

Les sources du réalisme de Griffith

Ce n'est pas par un sortilège étrange ou un génie transcendant que le metteur en scène D.-W. Griffith réussit si bien à donner à toutes ses

D.-W. GRIFFITH

oeuvres cette authenticité, ce réalisme dans tous les détails qu'on se plait à louer avec tant de raison.

Le secret de Griffith, si c'est un secret, réside dans le fait que le grand animateur de l'écran américain a fait tous les métiers, essayé de toutes les professions. Dès ses premiers films Griffith se fit reconnaître pour cette qualité: ses films étaient des films vrais. Ils l'étaient tellement que les critiques déclarèrent impossible qu'ils fussent le fruit de la seule expérience d'un réalisateur de cinéma. Griffith devait avoir des aides ou bien posséder une érudition extraordinaire. Il fit enquête sur le sujet, il en valait la peine, et l'on découvrit ceci.

Pour "The Struggle", qu'il vient de terminer, Griffith avait confié à Hal Skelly le personnage d'un contremaître de fondeurs dans une métallurgie. Evidemment, on crut que le réalisateur avait consulté un spécialiste, ou du moins un fondeur dont il avait obtenu quelques précisions sur son dur métier. Rien de tel. Griffith ne s'était fié qu'à lui-même car... et c'est ici le truc, la découverte des enquêteurs... Griffith avait déjà été lui-même fondeur.

Et il en fut de même pour toutes les oeuvres de Griffith. Ne se fiant qu'à ses expériences personnelles, Griffith a réalisé des films sur la vie des journalistes, des dramaturges, des poètes, des acteurs, des chanteurs, des garçons d'ascenseurs, des vendeurs de livres, des commis de magasin, des écrivains de scénarios, des manoeuvres, des caricaturistes, et nombre d'autres métiers ou professions.

Chaque film n'était somme toute que la reproduction fidèle des aventures personnelles du grand Griffith.

Cette expérience de la vie que Griffith a si bien traduite au cinéma, elle débuta alors que le jeune garçon était expéditeur au journal de son frère, dans une ville du Kentucky, et, plus tard, reporter au Courrier de Louisville, Ken. Alors qu'il était reporter, Griffith eut l'occasion d'écrire quelques chroniques sur le théâtre, et le jour qu'il vit Julia Marlowe dans "Romola" il décida d'être acteur. Il débuta avec une troupe qui donnait des spectacles pour des oeuvres de charité. Le débutant prit le nom de Lawrence Griffith, et son premier rôle fut celui d'une ganache. Il n'avait que deux lignes de texte à dire: "'Ce soir la bise souffle un vent froid sur la rive du lac". C'était à une matinée et la journée était torride.

Griffith demeura avec cette troupe toute une saison. Il augmentait ses émoluments en occupant la fonction de garçon d'ascenseur dans un magasin de mercerie la journée durant. Aux jours de congé, il essayait de se faire quelques dollars additionnels en vendant des livres.

Sa seconde incursion dans le domaine théâtral se fit avec la troupe de John Griffith. Afin d'éviter toute confusion il prit le nom de David Brayington. Son premier rôle fut celui d'un chanteur. Mais Griffith, qui n'a pas plus de voix que vous ou moi, ne tarda pas à quitter la troupe.

De débuts en essais, Griffith finalement réussit à jouer aux côtés des vedettes de son temps, Helen Ware, Walker Whiteside et puis Nance O'Neill.

Tout à coup il se découvrit certaines aptitudes pour la poésie qu'il ne manqua pas de mettre immédiatement à contribution. Pour la somme de $35 une revue lui acheta un poème, "The Wild Duck".

De la poésie au théâtre, il n'y a qu'un pas! Griffith écrivit une pièce "A Fool and A Girl", que James K. Hackett créa à Washington.

Puis nouvelle décadence, et Griffith en fut réduit à travailler comme journalier, à suer sang et eau dans une fonderie, bref, il fit de tous les métiers. C'est en 1907, à Chicago, que Griffith vit pour la première fois un spectacle de cinéma.

Il trouva le nouveau mode d'expression stupide, mais il ne fut pas sans remarquer que l'assistance était nombreuse et se plaisait étrangement à ce spectacle. C'est alors qu'il se décida à tenter son premier scénario, soit une version de "La Tosca". Il porta ratiement de la vendre à Edwin S. Porter, alors directeur des studios Edison, à New York.

Seulement par tentative lui valut l'offre d'un rôle dans un film. Cette nouvelle carrière fut pour lui une révélation. Un an plus tard, les studios Biograph retenaient ses services comme metteur en scène. Son premier film avait pour thème: "La vengeance de la Providence contre des Bohémiens qui avaient volé un enfant, l'avaient fait souffrir". Un mois de la pièce série. Mais il était à la mode de l'heure.

Griffith en fait à l'heure, et aujourd'hui il est reconnu comme le plus grand des réalisateurs du cinéma muet.

Grâce à lui le cinéma a trouvé l'essor de l'artiste-plus du gros personnel, plus coûteux, et il nécessite de la fortune à tous et [illegible] d'une quantité de [illegible] techniques.

Il fut le premier réalisateur à [illegible] des films de plus d'une heure, et [illegible] il fut le créateur des [illegible] [illegible], Lillian et Dorothy Gish, Mary Pickford, Douglas Fairbanks, Barthelmess, Mae Marsh, Clara Bow, Henry B. Walthall, Alla Nazimova, Lionel Barrymore, Jack [illegible], Lillian Gish, Mae Marsh, Henry B. Walthall

SATURDAY. MORNING. Feb 20-1931

PUBLIC LEDGER—PHILADELPHIA,

SATURDAY. MORNING. Feb. 20-1931

D. W. Griffith's 'The Struggle' Is Keith's Feature

Prohibition and Liquor Are Basis of Plot

To outrage, shock, astonish and worry movie-patrons, D. W. Griffith's "The Struggle" came to Keith's yesterday. An audience trained by years of cinémas to expect plots of passionate love, watched it with mixed emotions.

For Mr. Griffith has committed the cardinal sin of cinema. He has been original. This were a grievous fault and grievously will all such sinners answer it.

Mr. Griffith here eschews shiny sets, well-clad actors, nice stories of passion and polite fashion. Instead, he deals with a mill-worker and his family and with the potent story of prohibition. And even in this he commits the sin of originality. For instead of picturing poverty in a romantic manner, photographing dirt picturesquely through soft-focus lenses, he turns a cold eye toward realism.

The result is nearer perfection than we, at this stage of the game, will be liable to admit. For Mr. Griffith's mill-worker is so prosaically like the mill-workers that stream home at 5:30 P. M. every evening, that the character holds out no theatrical allure to us. So critics have called Mr. Griffith's film bad. Possibly, as in the case of "Intolerance," they will see it ten years later and change their minds completely.

Mr. Griffith attempts to show the effect of the most vital ruling in our country today — the prohibition law. He sketches in happy days of gentle beer - drinking in 1911. Then he switches to our era of speakeasies and poison liquor. He shows his mill-worker, married. He shows him slipping downhill via blind tigers. He shows the wife holding on. Then, as drama must do, he works reformation on his character, who has served so well as an illustration of the evils of the system.

It must be reported that much that Mr. Griffith wrought was considered too strong for the screen. In these days there are graft, lawlessness, brutality, sinister power behind the speakeasy. But because such things exist, the movie powers that be ruled we shouldn't speak about them.

Thus one realizes that much of Mr. Griffith's punch has been pulled before the film reached the screen.

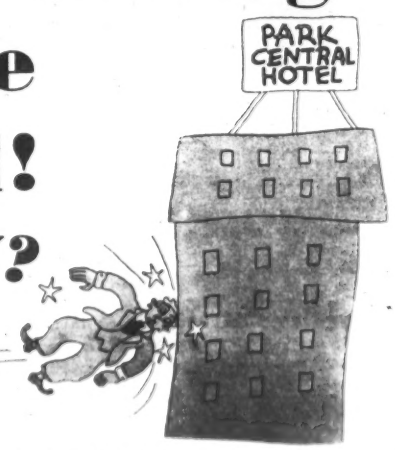
The critic must report that Mr. Griffith does a tremendous job as the mill-worker. In technique the film itself shows some of those tremendous advances that one hears to expect from David Griffith. The writing of these lines indicates the handicap under which this director works. He could have so shown to his showing advances over all other directors that we almost condemn him when he fails to do so.

Whether audiences like it or not "The Struggle" is the most vital picture we have had of the most vital phase of American life in this year of grace. The very fact that it is ruled and derided is the film's best proof of this.

Perhaps in some future date prohibition will no longer be burning national consciousness. Then we shall be able to sit down and enjoy "The Struggle" as an artistic work. It is not a bad film. It is an honest film. It is an honest film. However, to enjoy it as an entertainment at this stage of the game seems as inappropriate as a discussion of parliament in the temperance during the Civil War. It may be the beginning of a great work of drama.

The AMPA is throwing a big party at the Park Central Hotel!

will that Party be YOU?



TO BEEF OR NOT TO BEEF
THAT IS THE QUESTION

We're calling it the "THE HALF-NAKED TRUTH DINNER" on account of everything being 100% off—including the members

All stories will be cleaned with IVORY SOAP which is 99 44/100% pure. We will tell stories with the other .56%

SIMONIZ'S BEER will be used unless, of course, Mike wants to use them himself

The steaks will be extra large (1%) for eating and (99%) for throwing at the speakers

If these steaks will come from Dissatisfied cows, you will have plenty to beef about

You've tried LISTERINE! You've tried LIFEBUOY SOAP! You've tried ABSORBINE JR.! What good have they done you? If you really want to be popular, dig up FIVE DOLLARS and come over to the

HALF-NAKED TRUTH DINNER AND BEEF-STAG

TO BE HELD AT THE FLORENTINE GRILL
PARK CENTRAL HOTEL
TUESDAY, NOV. 15TH 7 P. M.

Purchase your tickets from your favorite AMPA member, or, if you don't trust him, send your check for (*not with*) reservations to

PAUL BENJAMIN, *chairman*
AMPA BEEF-STAG COMMITTEE
630 NINTH AVENUE, N. Y. C.

There'll be fun galore (*unless you can think of something better*) Here's your chance to insult your best friend for only

FIVE DOLLARS PER PERSON

we expect to have a

MONSTER TURN OUT

but we can't divulge the monster's name

THE NEWSPAPER OF FILMDOM — THE Film DAILY — ALL THE NEWS ALL THE TIME

Vol. LX. No. 105 Wed., Nov. 2, 1932 Price 5 Cents

JOHN W. ALICOATE : : : Editor and Publisher

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Financial

NEW YORK STOCK MARKET

	High	Low	Close	Net Chg.
Columbia Picts. Vtc.	9⅝	9⅝	9⅝	— ⅛
Con. Fm. Ind.	3	3	3	
Con. Fm. Ind. pfd.	7	6⅞	7	
East. Kodak	50	49¼	49¼	— 2¼
Fox Fm. "A"	2¼	2⅛	2⅛	
Gen. Electric	15⅝	15¼	15¼	— ⅛
Gen. Elec. Spcl.	11⅝	11⅛	11⅛	
Loew's, Inc.	25⅞	25⅛	25⅛	— ⅝
Paramount	3	2⅞	2⅞	— ⅛
Pathe Exch.	2⅛	2⅛	2⅛	
RCA	6⅝	6⅛	6⅛	— ⅛
RCA pf. "A"	17⅞	17⅛	17⅛	— ⅝
RCA pf. "B"	11⅞	11	11	— ⅝
RKO	3⅝	3⅛	3⅛	— ⅛
Warner Bros.	3	1⅞	3	

NEW YORK CURB MARKET

De Forest Radio	⅝	⅛	⅝	— ⅛
Technicolor	6	3⅝	3⅝	
Trans-Lux	1⅞	1⅝	1⅝	— ⅛

NEW YORK BOND MARKET

For $1,000	77¼	76⅞	77

NEW GERMAN FILMS

Ufa's "Menschen Ohne Namen" ("The Man Without a Name"), with Werner Krauss and Hertha Thiele, opens Saturday noon at the Little Carnegie Playhouse.

"Kameradschaft" ("Comradeship"), a G. W. Pabst production for Nero Films of Berlin, will have its premiere next Tuesday at the Europa.

Now in Production
UPTOWN NEW YORK
CAST
RKO
A WORLD WIDE PICTURE

John Eberson Attending Paris Theater Opening

John Eberson sails Friday with Mrs. Eberson for Paris to look after details of the opening of the new Rex theater, atmospheric house designed by Eberson and built for Jacques Haik. The house seats about 3,100 and is regarded as the most modern in Europe. Equipment, scenic effects and decorations were supplied by Peter Clark, Major Equipment Co. and Michael Angelo Studios. Following the premiere, which is set for Dec. 1 with the President of France and other noted personages present, Eberson will return to New York.

M'CARTHY STARTS AT FOX

Charles E. McCarthy, who resigned from Paramount after a service of 15 years, yesterday took up his new duties as director of publicity and advertising at Fox. Signing of McCarthy by Fox was first published in THE FILM DAILY of Oct. 12. Glenn Griswold, who has been head of publicity and advertising, assumes new duties in connection with Fox financial affairs, says S. R. Kent.

WARNER OFFICE IN FINLAND

Warners will open an exchange in Helsingfors, Finland, with K. Nylund as manager and under the supervision of Phil Kaufman of the Berlin office, it is announced by Sam E. Morris.

LEO MORRISON MOVES

West Coast Bureau of THE FILM DAILY

Hollywood—Leo Morrison, artists' representative, is moving his coast office from the Roosevelt Hotel to larger quarters in the Hollywood First National Bank Building, 6777 Hollywood Boulevard.

SMALLEY BEAUTIES AT ROXY

Nine winners in a popularity contest conducted by the Smalley Circuit will be guests of the Roxy on Election Night. The main prize was a trip to Bermuda with entertainment at the Roxy en route.

WANT BUCHANAN ON AIR

Both NBC and Columbia Broadcasting will start bidding for radio services of Jack Buchanan, star of "Magic Nights," when he arrives in New York today on the Aquitania.

BUCK JONES LAID UP

West Coast Bureau of THE FILM DAILY

Hollywood—Buck Jones is laid up following an attack of pneumonia just after a stage of influenza.

"SPEED DEMON" RELEASE

Columbia will release "Speed Demon," with Joan Marsh and William Collier, Jr., on Nov. 5.

FILM DISC
RECORDING SYNCHRONIZING
BRUNSWICK RADIO CORP.

435 Exhibitors Named In Democratic Activity

(Continued from Page 1)

each film zone and also committees for each state, the T. O. C. C. president stated. As printed exclusively in THE FILM DAILY of Oct. 14, this organization is planned as a permanent one to help support Democratic candidates and watch exhibitor interests.

GOLDWYN GIRLS ARRIVING

A group of Goldwyn Girls from "The Kid from Spain," including Paulette Goddard, Edith Rourke, Nancy Lyon, Adele Lacy, Shirley Chambers, Lynn Browning and others, arrive Monday from Hollywood to attend the two-a-day opening of the Eddie Cantor vehicle at the Palace on Nov. 17.

PARA. PICKS "LION MAN"

West Coast Bureau of THE FILM DAILY

Hollywood—Buster Crabbe, member of the Olympic Swimming team of 1928 and 1932, has been selected by Paramount for the featured role of the Lion Man in "King of the Jungle."

LOUIS NIZER ON AIR

"Self Regulation in the Film Industry" will be discussed by Attorney Louis Nizer in a radio address over WMCA on Monday night at 8:45 o'clock. His talk will be one of a series covering various major industries.

PARA. SIGNS PLAYWRIGHT

Manuel Seff, co-author of "Blessed Event," has been placed under contract by Paramount and is on his way to Hollywood.

STANLEY CINELOG AT RIVOLI

"The Sponge Divers of Tarpon," first of the Cinelog Featurette series being released by Stanley Distributing Corp., opens today at the Rivoli.

FILM NAMES FOR PALACE

Sue Carol, Nick Stuart, Lina Basquette, and Arthur and Florence Lake will be on next week's bill at the RKO Palace.

LOANS
To independent Motion Picture theatre owners, anywhere
J. J. Gibbons Advertising Agency
New York City

$2.50 $3.00 ROOM AND BATH
HOTEL PICCADILLY
45TH WEST OF BROADWAY
NEW YORK
NEW-MODERN-REFINED

A Column of Successful Showmen!

C. H. KAIMANN

O'Fallon Theatre, St. Louis

"The Columbia product can always be depended upon for clean, wholesome entertainment, the selection of stars fill their roles perfectly, the recording and condition of prints are A-1 and when one sums it all up, the answer means results."

CHARLES DE PAUL

Temple Theatre
Sault Ste. Marie

100 per cent Columbia exhibitor, which means he's a 100 per cent showman. "Prosperity with Columbia" is more than a slogan—it's a fact.

LEO E. DWYER

Lake Theatre, Celina, Ohio

Buckeye exhibitor builds bigger business with better product by backing Columbia solid.

WASHINGTON MERRY-GO-ROUND

SATURDAY. MORNING. Feb. 20-1931

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Thus one realizes that much of Mr. Griffith's punch has been pulled before the film reached the screen.

The little most upon that Mr. Griffith does a masterful job at the steerworker. In technique the film itself shows some of those tremendous advances that one hears is expect from David Griffith. The acting of Hale Hamilton, the leading under which this director works, the good have so proved to be shadow advances over all other features that we should welcome him when he has to do it.

Whether audiences like it or not "The Struggle" is the most vital picture to have had of the most vital phase of American life in this year of grace. The very fact that it is so vitally and intimately of the day is the best proof of this.

Perhaps in years hence this production will be hailed as leading national commentary. Then we shall be able to see down and realize "The Struggle" as cinema and art. It is not a bad film. It is an important film. For in its honesty, its courage, its unusualness, it is an important film in the history of the cinema. It is a film that will be remembered during the years that it has been the forerunner of a new cinematic technique. It is a film that will be remembered because it was the greatest effort of the cinema to date to be a mirror of the time in which it was made.

D W GRIFFITH INC
1619 BDWAY
N Y C SUITE 608-10

8 THE Film DAILY Wednesday, Nov. 2, 1932

ALLIED-M.P.T.O.A. GROUP MEETING IN WASHINGTON

(Continued from Page 1)

expected to hold a second conference with Kent. Attendance at the Washington conference is expected to include: President M. A. Lightman of the M. P. T. O. A., President Al Steffes of Allied, Abram F. Myers and Sidney Samuelson.

RCA Victor Demonstrates 'High Fidelity' Recording

(Continued from Page 1)

Principal features of the system, as explained by Photophone engineers, are: a greatly increased range of tonal reproduction, an increased dynamic range with the ability to reproduce sound shadings from the merest whisper to the full ensemble effects of the symphony orchestra, and virtual elimination of extraneous "ground" noises.

Pictures used in the demonstration included Diana," representing early day sound. Bill of Divorcement, the present day sound [illegible] a Van Buren cartoon with "High Fidelity" sound and a sound recording show [illegible] "Rubes" played to Warner Film [illegible]. There was also a recorded talk [illegible] Leopold Stokowski praising the new system and predicting that the ultimate method of recording will be in the lessons of its superior advantages.

Best example of the "High Fidelity" system was the "Rubes" number, in which to music of the varied instruments gave wonderfully fine and successful effect. Also considerably was noted in the recordings of human voices, which seemed to be [illegible] and lifelike sound [illegible] [illegible] and [illegible] [illegible] [illegible]

Intimate in Character
International in Scope
Independent in Thought

THE FILM DAILY

The Daily Newspaper
Of Motion Pictures
Now Fifteen Years Old

VOL. LX, NO. 105 — NEW YORK, WEDNESDAY, NOVEMBER 2, 1932 — 5 CENTS

Allied-MPTOA to Meet Saturday in Washington

EXECUTIVE COMMITTEE TAKES OVER KATZ DUTIES

Believe Sam Katz Will Organize Company of His Own

Producing - Distributing Unit With Franchises Considered Likely

"Sam Katz will not join RKO or any other existing company," a prominent film executive told FILM DAILY yesterday. "As a matter of fact, Katz's present plans point towards the formation of a company similar to First National with a

(Continued on Page 6)

Harry Cohn Spikes Columbia Rumors

Columbia plans no departmental changes in the home office and there will be no temporary closing of the company's studios on the coast, declared President Harry Cohn yesterday in denying published rumors of these and other changes.

"It would be folly to even contemplate changes in an organization as smooth running as ours," said Cohn. "It is only because I feel that I owe it to every employee that I even dignify these unfounded rumors with this complete denial. I trust that once and for all this statement will put a damper on such idle gossip."

First Detailed Statement in Situation Issued by John Hertz

Functions formerly exercised by Sam Katz will be assumed immediately by the executive committee of the organization, says a Paramount inter-company statement issued yesterday. "The executives heretofore reporting to Mr. Katz will report to Mr. Hertz represented

(Continued on Page 6)

RCA Victor Demonstrates 'High Fidelity' Recording

RCA Victor's new system of sound-on-film recording, known as the "High Fidelity," was demonstrated yesterday afternoon at the Photophone studios on Fifth Ave. before an audience of trade representatives who showed keen interest in the latest sound advancement

(Continued on Page 6)

435 EXHIBITORS NAMED IN DEMOCRATIC ACTIVITY

Four hundred and thirty-five exhibitors have been named to represent theater interests in conjunction with the Democratic party in Congressional districts throughout the country, said Charles L. O'Reilly, head of this phase of work for the Democratic National Committee, yesterday. In addition, exhibitor representatives have been named for

(Continued on Page 6)

Manhattan Playhouses Planning Expansion

Expansion in Greater New York is understood to be planned by Manhattan Playhouses, which now operates about 20 houses. Circuit is strong in the lower East Side and Harlem.

GRIFFITH READING YARNS BUT WON'T RESUME SOON

D. W. Griffith will not resume active production for many months, he told FILM DAILY in an exclusive interview yesterday. Griffith returned to New York last week from an extended vacation in Europe and will devote the next two months to doing plays, reading novels and original stories for the screen.

(Continued on Page 6)

Adventure Film Policy Adopted by RKO Cameo

RKO and Principal Distributing Corp. yesterday signed contracts whereby the Cameo will become the exclusive first-run house for adventure film released by the Sol Lesser-Frank R. Wilson company. Among the coming attractions are "Tarzan," "Beneath the Sea," "Mr. Peabody's Home Town," "Virgins of Bali," "Amazon Head Hunters," "Mata Hari," "Tahiti" and "Lost Land."

Encouragement, Not Internal Criticism Needed Now, Declares W. Ray Johnston

(By Cable Wires of THE FILM DAILY)

Hollywood — Less internal criticism, less hostility between producers as well as producers and exhibitors, and more cooperation of an encouraging nature between all factions in working out mutual problems is what the film industry needs at present, declares W. Ray Johnston, president of Monogram Pictures.

(Continued on Page 6)

Sennett to Star Hamilton in Shorts for Paramount

(By Cable Wires of THE FILM DAILY)

Hollywood — Mack Sennett has signed Lloyd Hamilton for a series of short comedies to be released by Paramount. First will be "False Impressions," with Marjorie Beebe opposite the comedian, and Leslie Pearce directing.

Fox, Seen Concentrating On Producing-Distributing

Withdrawal of Sam Katz from Paramount Public yesterday was interpreted by various independent exhibitor leaders as a sign that the company will concentrate most of its attention on production and distribution than on exhibition. This appeared after a report had been circulated from the West Coast.

Allied-MPTOA Meeting Set for Sat. in Washington

Two Alliance Theaters Relinquished by Warners

Alliance, O. — Warners have relinquished control of the Mentzer and Strand, says R. S. Wallace, Warner manager here. Their option expired last Saturday. Wallace is personally interested in the Strand. Both for several months

Warner Stock Resolution

The New York Stock Exchange governing stock exchanges, Wednesday, [illegible] Warner Bros. [illegible] [illegible] [illegible]

Happy Timers Xmas Party Advanced To December 19

Dear Happy Timers:

I must say that some of my devoted children are surely making certain that I get my Christmas cards this year.

ELSIE JEAN

I thank you ever so much children for thinking of me, but I know you do that even if I do not receive your lovely cards.

It doesn't really seem possible that soon we shall greet each other once again. Now for a big surprise: We are going to greet each other sooner than you think, for our Christmas party at the BROOKLYN WARNER STRAND THEATRE is going to take place on SATURDAY, DECEMBER 19th, instead of Saturday, December 26th. I know it is going to be marvellous.

The Merrie Little Elf tells me that I get more excited than any child when it comes to parties, but I know he is just as excited as I am, only he doesn't want me to see it. As if I can't see through the chink of his secret room!

All day long he is scrawling into his great golden book. I never yet saw anyone use up so much Golden Ink. Of course you know the more Golden Stars you have next to your name, the more likely you are to share our good times. How many of you are keeping your honor rolls?

But now you want to read more poems and stories.

Please remember children, that I sometimes have to hold your contributions a long time, but if you keep on reading your column daily you will see your poem and story I am sure.

Just ask your clubmates how often they have been surprised.

prised.

A GRAND AWAKENING

A bird sat up on a woodland tree
And sang and sang and sang to me.
Then the sun laughed and blinked his eyes,
"It's morning, I'm dawning, it's time to rise."
No tree rustled, no bough bent,
But a certain noisy quiet was sent
Like a messenger of morning going through the air,
And a baby breeze hummed with a smile to beguile and a kiss to beware,
And I cried to nature—cried with glee—
"How good you are to send all these servants to wake me."

SYLVIA EISENBERG, age 12, card 2993, Erasmus Hall H. S., 1st term.

Sylvia dear, do you read your Tuesday poetry column carefully? You have talent but your sense of rhythm is sometimes a bit weak. The best way to improve is to "read good poetry." I have made some changes in your poem, dear, just to show you what I mean. Read yours out loud and then read the corrected version and you will understand.

A bird sat on a woodland tree
And sang a merry song to me.
The bright sun laughed and blinked his eyes,
"It's morning, I'm dawning, it's time to rise."
No tree rustled, and no bough bent
But a strange mysterious noise was sent
Like a morning messenger going thru air,
'Twas baby breze humming, "Are you there?"
And I cried to nature—cried with glee,
"Thank you for sending these servants to me."

SPRING

The birds are singing in the breeze,
And the wind is whistling through the trees,
The sun is shining on the ground,
While the earth is going round and round.

DOROTHY WOLLMAN, age 9, card 5008, 1271 East 55th st., P. S. 115, grade 3B.

THE SPRING QUEEN'S PARTY

I saw a little birdie, and what do you think?
He was all dressed up in blue and pink.
Blue and pink are pretty colors, you know,
Especially for a birdie with wings like a bow.
He was going to the party of the queen of Spring,
And when the party came, the bells began to ring.
There was lovely music on the sandy, blue sea,
"Let's join hands!"
And the dance party ended with the coming of the sun.

BEVERLY SCHWARTZER, age 10, card 3111, 1311 Bushwick ave.

THE GIFTY GIRLS

Fanny is a gifty girl,
Ev'ry day she gives a pearl,
Ev'ry day she gives a gift,
Ev'ry day she gives a lift.
Ev'ry day she gives a kiss,
That is lovely, lovely bliss.
Ev'ry day she gives a smile,
Ev'ry day she gives a wile.
Ev'ry day she gives a song,
Ev'ry day she gives a song.
Ev'ry day she gives a song,
Ev'ry day she gives a song.

ROSE SCHWARTZER, age 12, card 3111, 1311 Bushwick ave.

MY DOG

I have a doggie dog
Its name is Jack
I take him out for a walk
Every day in the week
He is a good old dog
He is a Pomeranian dog
He is a good old dog
He is a good old dog

Drawn by ALICE PETRAITIS

Happy Timers' Coupon

Cut this coupon and two others. Mail three coupons to Merrie Mystery, or Elsie-Jean, Brooklyn Daily Times, Times Plaza, Brooklyn, New York.

If you start today, then cut Write your NAME, AGE COUPON 1345, 1346, 1347. (Day, Month and Year), and ADDRESS.

SEND SELF-ADDRESSED and STAMPED ENVELOPE, and you will receive membership card, with club song and button.

You can receive a card only if you send a SELF-ADDRESSED, STAMPED ENVELOPE.

Any child of 16 and under may join.

This is COUPON 1345

She dances so nicely on her little bare feet,
And the birds sing her songs that are happy and sweet.

VERONICA SHABER, age 10, card 21028, Medford ave., Patchogue, M. S., grade 5.

THEODORE ROOSEVELT

Theodore Roosevelt was the twenty-sixth President of the United States. He was born in New York City, October 27, 1858, and was graduated from Harvard University in 1880. In 1882 he entered the New York Legislature. In 1885, he was made Police Commissioner of New York City.

When the Spanish War began he was appointed Assistant Secretary of the United States Navy. Roosevelt organized the first United States Calvary volunteers, known as "Roosevelt's Rough Riders," which he commanded.

In 1898 he was elected Governor of New York and in 1900 he became Vice President of the United States.

When Mr. McKinley was assassinated, Roosevelt became President and served two terms.

The important features of his administration were; The violating federal laws, securing of the Panama Canal Zone by the United States; the opening of public schools in the Philippines; commercial treaties with Cuba and China, the settlement with Great Britain of the Alaskan boundary, the admission of Oklahoma into the Union.

After his terms expired he spent a year hunting in Africa. Some of his chief writings were: "The Winning of the West," "American Ideals," "The Rough Riders," "The Life of L. H. Benton," "History of the Naval War in 1812," "The Wilderness Hunter," and "Hunting Trips of a Ranchman."

Roosevelt died Jan. 6, 1919, and was buried in a small cemetery near his home in Oyster Bay, L. I.

LOUISE MENICOLI, age 13, card 21915, 13 Florence ave., James Madison H. S.

SILAS MARNER

"The Odyssey" was good, so was "Ivanhoe," but no matter how much you like a book you read in school, you don't say so. Books in school ought to be boring—it's a tradition—therefore, it just wouldn't do to say you really like a school book. Nevertheless, no matter how you put it—"Silas Marner" is perfectly grand, one of the most interesting books next to or out of school.

The characters in the book are not "Stock Characters," one are they "Bad Guys." They are just everyday people with many details in character, and also many also traits.

When you first strove through the book you think of Nancy Lammeter as a charming and sweet girl—and you are not impressed much. Then you see a more deeply into the story, and realize that it wasn't simply love that made Nancy Lammeter marry Priscilla, it was the man's character or she it was a good way to show off her own beauty.

As you read this Nancy fades out as an in your estimation, for the Godfrey Cass, the man she loves, proves to be a weak character, a character that might be fine, a character that might possibly be a good husband, but not a man who is worthy of Nancy Lammeter.

Silas Marner, the weaver, is a character that you like from the first page. He is a man who has been wronged by his friends, who has been made a miserable man by the world, who has been made a misanthrope, who has been made a misanthrope, who has been made a misanthrope

LUCE'S PRESS CLIPPING BUREAU
NEW YORK BOSTON
CLIPPING FROM

NEW YORK TELEGRAPH
JAN 7 1923

She's a Brunette.

Jane Thomas has been engaged by D. W. Griffith to play one of the leading parts opposite Mae Marsh in "The White Flower," now in production at the Griffith studio in Mamaroneck.

Since her appearance in the leading role in "The Town That Forgot God," questions have been asked regarding the color of Miss Thomas's hair. Pictures have been sent out showing Miss Thomas in a blonde wig, which has given rise to this misunderstanding. Miss Thomas was born, is now, and expects to remain a brunette until age steps in to change the color of her hair.

Movie Wkly N.Y.C.
12-23-22

Another Potential Sheik

These foreign actors are certainly the style nowadays. D. W. Griffith is the latest director to fall in with the present picture fad. He has imported a foreign actor for his next picture.

Remember Ivor Novello? He had the leading role in "Gypsy Passion," which Vitagraph imported from abroad nearly a year ago. He is one of Europe's most famous screen stars, but this country doesn't know him very well as yet. He should worry, though; they will know him after he plays in a Griffith picture.

DULUTH (MINN.) HERALD

British Film Star Coming.

The American screen is to have a new, handsome leading man.

Ivor Novello, 28, the Englishman who wrote "Keep the Home Fires Burning," and who has written the scores for several successful English musical comedies, will arrive in New York Wednesday to begin work in a film for D. W. Griffith, who signed him for a long contract after seeing Novello's work in the latest English picture, "The Bohemian Girl."

According to his mother, Mme. Clara Novello Davies, who has been living in New York for three years, young Novello will study American jazz and will later go back to London to apply regular Broadway methods to musical plays there.

Boston (Mass) Sunday Herald
1/7/23 — Stage

Star Was to Produce With Griffith

The death of Frank Bacon in Chicago Sunday ended the plans of the star of "Lightnin'" and D. W. Griffith for a production to be filmed next summer.

For two years the project has been under preparation. Bacon wrote the story for the film, which was to have dealt in a sympathetic way with the subject of growing old.

Musical Courier
Nyc 12/21/22

[illegible] on the later date.

IVOR NOVELLO ARRIVES.

A cable received last week by Clara Novello Davies, of 15 West Sixty-seventh street, announced that her son, Ivor Novello, would arrive this week on the Olympic. He is to remain in America till spring. Mme. Davies has taken a studio for him directly adjoining her own studios. His American engagements may call him out to the Pacific coast; at all events, he will be here until the beginning of the London season.

Ivor Novello is known today as the "handsomest actor in England," but he will probably best be recalled here as the author of the famous war song, Keep the Home Fires Burning. A new song of his has become the rage of London lately and is being sung by Dame Clara Butt; it is Land of Might Have Been.

What will be most interesting to Americans, however, about Ivor Novello is that, in addition, he has been a most successful musical comedy composer in England, and will compose as soon as he gets here. The story has spread in London that he is going to make a careful study of American music, with especial reference to jazz. His latest and most successful musical comedy in London was From A to Zed. He has just taken up the pictures; a film of his The Bohemian Girl is to be presented here, and he has a film contract in America to make from five to seven pictures for Griffith.

MOVING PICTURE WORLD (N. Y.)
JANUARY 20, 1923

Griffith Signs Novello

Scans World for a Leading Man and Finds Him in England

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years. Before going abroad for his material, Mr. Griffith made a survey of all the young actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience.

This survey began two years ago when Mr. Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

"College training," said Mr. Griffith, "seemed to have blanketed the imagination of the students, and no actor can survive without a vigorous imagination. There was a heavy quality, one might almost say ponderous, in these young men that is a hardship to any acting progress.

"Nor were these college men particularly handsome. It was assumed that college men coming from the better stationed families of the nation, would have gifts for acting as well as medicine, or law or engineering.

"In going to England for Mr. Novello, we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there, and from now on, we think you will find directors not scanning the few extra players who may apply, but scanning the world for that rare being, a good, young leading man."

What I want to do by Mae Marsh

It was in D. W. Griffith's picture, *"The Birth of a Nation,"* that *Mae Marsh* made her first great bid for popularity with the American motion picture public.

ANYTHING from 'Uncle Tom's Cabin' to the Greek classics!"

"But that's a rather large order."

Mae Marsh smiled. It was a tired smile, for she had been sitting at the bedside of her baby, in Post-Graduate Hospital, for hours untold, during the preceding week.

"To be frank with you, what I am going to do in my new pictures is entirely in the hands of Mr. Griffith."

It seemed like old times to hear Mae Marsh saying that her career was again in the hands of Mr. Griffith. Once, when she was but "a broth of a [illegible]" it was career of hers in his [illegible] own it. And now she [illegible] fold.

[illegible] serious about 'Uncle [illegible]

"[illegible] can tell, when you're [illegible] plans. I can't quite [illegible] Eva, and I hope . . . [illegible] to jump across big [illegible]"

[illegible] into Mae Marsh's eyes [illegible] I'll certainly do it, if [illegible]

[illegible] not construe this as a [illegible] Griffith's next picture [illegible] with Mae Marsh [illegible] Mr. Griffith nor Miss [illegible] they will do.

[illegible] plans, you have to [illegible] old-fashioned conception [illegible] who sprang to fame as one of the stars of "The Birth of a Nation." That girl was frail, wistful, the embodiment of tender youth. It was this frailty, wistfulness, youthfulness, that was her principal appeal. The way she clutched your heart as you watched her being pursued by a giant negro, to fall to death from the heights of a precipice, is unforgetable.

MEANTIME, Mae Marsh has had her vicissitudes. Her vicissitudes include a contract with Goldwyn and marriage. And then, with it, retirement. And a baby.

Marriage . . . retirement . . . a baby . . .

Enough to change any frail girl into a measureably firm young woman. So the Mae Marsh of today is quite a different type from the Mae Marsh the fans used to know. And under Mr. Griffith's direction, it is entirely possible that she will spring to a new kind of fame, that she will for a second time, and under a new guise, establish herself in the hearts of the fans.

"My baby took up most of my time, until I got my engagement in England," she explains. Then, humanly, "you know, a picture career somehow seems a little, trivial thing when a baby comes. And I forgot all about cameras, and scripts, and characterizations.

"But eventually came a time when my baby was able to stand on her own two little feet, so I determined to return to pictures.

"'Paddy-the-next-best-thing' was the result. It meant a trip to Europe. It meant a renewal of our honeymoon, that of Mr. Arms (for Miss Marsh is Mrs. Lee Arms in private) and myself. And it meant experience . . . capitalize that please!"

Hence: EXPERIENCE.

"Then home. But before we started home, came this offer to go back to Mr. Griffith. And in this case, going back to Mr. Griffith is not going back. It is going forward, far, far, forward, for whatever Mr. Griffith does will be done in a way that is characteristic of him alone—and therefore significant."

So, with the future in the capable hands of Mr. Griffith, Mae Marsh is waiting. The Griffith office is waiting, too; for D. W., after a fashion all his own, is reading, reading, reading, trying to select a story for his next production. And when Mr. Griffith starts reading for his production, the world and the Griffith office, truly wait with bated breath, knowing as it does, that Mr. Griffith's next production will interest it, all of it.

"When I stepped off the liner from England last week," Mae Marsh continues, "I found my hands full. I didn't have much of a chance to think about my next picture.

"In the first place, as a mother and a wife, I found that I had no home. We had naturally given up our apartment when we went to England, and November isn't the best time in the world to find a suitable apartment."

WHICH accounts for the fact that I found Mae Marsh in her mother's home on West 68th Street. The painters had been busy, the halls

***Mae Marsh* as she appears in *"Paddy-the-Next-Best-Thing,"* the English screen version of the well-known British stage success.**

MINNEAPOLIS (MINN.) JOURNAL

BRITISH AND AMERICAN STARS

Ivor Novello (above) is a British composer and film player, rated as the handsomest actor in England, who has come to this country to appear in a D. W. Griffith film. Many persons think Novello will switch among the male [illegible] held by Valentino. Below is Malcolm McGregor, an American type of handsome actor, who appears in the leading role [illegible] in "Broken Chains" at the Hippodrome.

SPRINGFIELD (MASS.) REPUBLICAN

MAE MARSH IN LEADING ROLE IN "THE WHITE ROSE," D. W. GRIFFITH'S NEXT PICTURE

Mae Marsh "came back home" the other day when she signed a contract to play a leading role in D. W. Griffith's next photoplay, now in course of production under the title "The White Rose."

After an absence of six years the little freckle-faced school girl whom Mr. Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh, now widely known and immensely popular among screen fans, was the youngest of all film leading women to attain celebrity. When she was fifteen she went to the Biograph studio with her older sister and was busily operating camera to use the black mantle cover from under, when Mr. Griffith saw the glint of expression that made her features outstanding. A year later she was known throughout the world as the girl who came at the [illegible] in "The Birth of a Nation."

[illegible]

BOSTON POST, WEDNESDAY, NOVEMBER 29

Will Star Mae Marsh and Carol Dempster

MAE MARSH PLAYS IN GRIFFITH PICTURE

[illegible] Marsh Contract to Appear in "The White Rose"

[illegible]

Being the "Handsomest Man" Certainly Has Its Disadvan

Ivor Novello, Newest Film Star from England, Finds Good Looks Very Costly

Griffith's Importation Is Modest About Classic Features That Women Sometimes Find So Alluring.

By Ernest A. Zadig.

"Please, please don't write me up as the handsomest man in all England. Everybody I've met this morning persisted in tacking that description on me and I was never more embarrassed in my life. Promise me you'll cut out all that rot about my being the handsomest man in all England, won't you?"

Ivor Novello was pleading. He had faced a battery of news photographers on the deck of the Olympic, who snapped him in every pose known to the graflex art. When he finally managed to break away and rush to the cosey bachelor apartment his mother had prepared for him at No. 15 West Sixty-seventh street, he found more trouble in the person of this interviewer. Of course, the first topic of conversation was his reputation for pulchritude; hence the plea.

Good Looks Are Costly.

For Ivor Novello came to this country as the acknowledged "handsomest man in all England," and life for a handsome man is tough. There are always the women, you know, and women dote on photographs. Consequently one of the most conspicuous pieces of baggage was a heavy suitcase crammed full of pictures of himself all ready to be mailed. And if you think that the demand for those photographs is fabulous just cast your eye over the stamps item on the expense list.

Will Star in Films.

The "wonderful opportunity" is his contract to star in a series of pictures under the direction of D. W. Griffith. To Novello Griffith represents the seventh heaven for movie actors, and he can conceive of no higher honor in his profession than to be asked to play the lead under the direction of this American genius of the megaphone. He is elated to the —nth degree and the mere mention of Griffith makes Novello fairly radiate happiness. Incidentally, on his coming to Griffith hangs a tale.

"When I look back on the accidental manner of my breaking into the motion picture profession, I have to smile. I had been writing scores for musical comedies and had also been publishing a regular succession of popular songs. The famous "Keep the Home Fires Burning," is mine you know, as are also a number of English popular song hits, which you don't know over here. The musical comedies and the songs went over fairly well, and naturally I was more or less contented. I hadn't the faintest though of ever being connected with the cinema.

"Then one day I happened to be sitting in a restaurant when a motion picture director sat down at a nearby table with a friend of mine. The director began to stare at my face, and I wondered what it was all about. My friend introduced him and he told me.

"He was looking for a man to play the lead in his new picture who looked so much like both an Italian and an Englishman that he could be mistaken for either. He thought I would do, and he wanted me to play for him. I laughed and thought he was joking, but he wasn't. It ended by my being engaged to do the lead part for him.

Films Fascinated Him.

"I became fascinated by acting before the camera; the thing gets into your blood. I played in picture after picture and then came "The Bohemian Girl." That's the picture that is responsible for my contract with Griffith, but the way the contract came to me is not what you or I would expect.

"Griffith happened to see "The Bohemian Girl," and liked my acting well enough to invite me to come to see him at his rooms. Griffith was my ambition, and how I tried to make an impression! I didn't sleep for nights afterward, just thinking about it. But Griffith said nothing about a contract for almost eight months, until two weeks ago to be exact.

"Then, two weeks ago, when I had given up hope of ever getting with Griffith, I received a cable asking me to come at once. Can you imagine how pleased I was? I broke two existing contracts with my managers, packed all my things, booked passage on the first boat, which happened to be the Olympic, and rushed over here. Oh, but I'm pleased!"

Ivor Novello smiled happily from the window seat where he was sitting tailor fashion. The realization of his ambition seemed like a dream to him, and though he looked out upon the housetops of New York he did not see them. He made a strikingly handsome figure as he sat there.

He Is Somewhat Different.

Novello is not quite like the popular conception of a movie hero, and yet neither is he the contrary. His build is firm without being overly athletic, and his medium height is exceedingly well proportioned. His mouth and nose are certainly not effeminate yet they are just delicate enough to stir the feminine imagination into all sorts of queer channels. His hair is jet black, but his complexion is fair.

You could guess him to be an Italian and in the next glance you would probably revise your guess and make him an Englishman. He is both, if such a statement is not a paradox. Though he was born in Cardiff, Wales, and his father is an Englishman, his mother is an Italian. The date of birth, by the way, was twenty-seven years ago.

The one thing that marks Ivor Novello more than any other is his love for his mother, Mme. Clara Novello Davies. He was "pleased" to come over over for Griffith, of course ("pleased" seems to be the limit of British enthusiasm under ordinary conditions) but he was "fairly tickled" to come to see his mother again. His mother engaged an apartment adjoining her own and prepared it for his coming. The mother touch about the rooms was unmistakable, from a little wreath of welcome on the door to bowls of candy and fruit on the table.

His musical attainments—Novello is fairly well known in England as a composer—he claims to have inherited from his mother. Mme. Davies is a singer and concertist, known both in this country and abroad.

Throughout the little informal cross examination, Ivor Novello was totally without affectation. He was just a good-natured young man, anxious to please, whom you had to like at first sight. He was sincere in his ambition to achieve a name for himself in this country, and he seemed sincere in his aversion to being called handsome.

"Please," he repeated in parting, "please be sure to say nothing about my being the handsomest man in all England. I wouldn't have the nerve to call myself the handsomest man in a party of three, let alone in all England.

NOVELLO IN VARIOUS ROLES AND AS HE APPEARED ON ARRIVAL HERE.

IVOR NOVELLO, PHOTOGRAPHED ON HIS ARRIVAL
PHOTO by NOTOGRAMS

IN "SPANISH LOVE"

IN "THE MAN WITHOUT DESIRE"

A CLOSE-UP OF NOVELLO
© KEYSTONE VIEW CO

AS THE STAR IN THE BOHEMIAN GIRL

Jane Thomas has been engaged by D. W. Griffith to play an important part in "The White Flower," now in production.

TERRA HAUTE (IND.) TRIBUNE DECEMBER 24, 1922

LATEST GRIFFITH FIND IS MOST VERSATILE

Novello Is Composer, Musician and Film Star, Having Faced English Cameras for Four Years with Great Success

By ROSE PELSWICK.

TALL, dark, handsome and talented, Ivor Novello, the newest Griffith discovery, typifies one's nebulous conception of the ideal motion picture hero.

A versatile sort of chap—actor, composer and film star—combining a striking appearance with a striking personality—with the inquiring eyes of the composer, the sensitive hands of the musician and the frankly acknowledged effervescence of the artist in any matter. There is nothing of the poseur about him, however, for, even though he has been a motion picture star in England for four years, he admits that that means nothing here.

"Four years ago," he explained, "a French motion picture producer happened to see a photograph of me on the table of a friend. He asked him who I was, remarked on what he called my good film face, arranged a meeting and put me under contract for his pictures. That is how I started my career. Before that I devoted myself to my musical compositions. But since then, between pictures and writing musical comedies, I appeared in several London plays.

"It is about twenty-eight years ago—Wales is back for diversity—since my ancestral appearance and character foreign than. Three musical comedies of which he is the composer and a collaborator in the libretto, are at present having a successful run in London. But the most important thing that has happened to me yet was

"The night in London, I was dining at the Savoy with friends when I saw Jane Thomas. I had a great desire to meet the producer of Griffith, I had a great desire to play against the producer of Griffith, and so, drawing on my nerve, I asked Miss Thomas if I might have the pleasure of being introduced to Griffith.

"Not long afterwards I was in New York and I was at the Griffith studio. I had a chance to play the part of a young man who was a cripple, and I was given the part. Then I was given a part in a production called "The Bohemian Girl," and I was given the part of the star in the production. Then I was given the part of the star in the production of "The Man Without Desire." Then I was given the part of the star in the production of "The White Flower."

"Then I was given the part of the star in the production of "The Black Ace." Then I was given the part of the star in the production of "The Black Ace." Then I was given the part of the star in the production of "The Black Ace."

NG FROM
NEW YORK AMERICAN

FILM ART HALTS THE WEDDING OF STAGE FOLK

Gladys Cooper on Way to Marry Ivor Norvello, Will Find Griffith Has Persuaded His Handsome Star to Postpone Bridal

WILL love find a way? That is the question movie folk are asking. This is the reason

Gladys Cooper, considered the most beautiful woman on the English stage, sailed from England Wednesday, bound for New York. Her sole purpose in making the trip is to marry Ivor Norvello, the English dramatic actor, who D. W. Griffith imported to star in his new production, "The White Rose," now being filmed in the Mamaroneck studios.

But, unknown to her as yet, she will return to England in two weeks, unmarried.

It seems that Norvello casually mentioned to Griffith the purpose of her trip and then and there Griffith gave Norvello some advise. He is reported to have said:

"Ivor, although there is no clause in our contract that could keep you from marrying, I wouldn't do it if I were you. In the first place, I think you can't do justice to your work as a damatic actor and be on a honeymoon at the same time.

"And another point I want to make. Wouldn't it impair your value as a star if it were known that you were merried? I don't object to you marrying, but I do object if you marry before you finish 'The White Rose.'"

So it seems that Gladys Cooper will not wed Norvello for at least three months.

GLADYS COOPER, called the most beautiful woman on the stage in England, and Ivor Norvello, handsome English actor she is coming to America to marry, but won't—at least for several months.

New Orleans (La.) Times
7/8/23

Griffith Pick Teche Mansion For New Film

Old Porter Home Near Franklin to Be Used in Entire Picture

The true beauty of the Teche country, the grandeur of its spreading moss-festooned oaks, the quiet beauty of the willow-kissed stream, the magnificence and splendor of the mansions that have stood for nearly a century will be shown to the world in D. W. Griffith's forthcoming picture, "The White Rose."

The gorgeously beautiful scenery of that section of the South is unequaled, Mr. Griffith says, and it is in many respects typical of the "Old South" and the days "befo' de war."

He is taking his company up and down the Bayou Teche (Mr. Griffith pronounces it with a long e) and is filming choice bits of the landscape whether he has immediate use for them or not, since the country is so different, and so beautifully different, that he cannot afford to lose the opportunity to get views of it.

But Mr. Griffith is coming back to Louisiana. In fact, if he carries through his present plans he will return again next winter to film an entire picture near Franklin, La.

Old Home at Oaklawn Chosen.

There is a magnificent, rambling old plantation home at Oaklawn, near Franklin which has remained and now remains practically unchanged and remains today a typical Southern home of the early antebellum days, a wonderful mansion in which there stand a thousand stately ghosts of the days of long ago. This home has impressed Mr. Griffith more than anything he has seen. He wished to use it in this picture more than he did, but it will have to be replaced to give to the proceeding that is to be in the days before the Civil war, and Mr. Griffith says that he would not have time to spend on the work, anyway. He says, too, that it would be a shame to take such a place as this home is for a picture if it should be anything of its sort.

Mr. Griffith's association in the film plans for preparing and giving the commercial and practical aspects of the Oaklawn Farms project in Iberia, Louisiana, Franklin and Jeanerette, Louisiana, and Port Arthur, Texas, is a matter of his own.

Mae Marsh Signs Contract to Play in Griffith Films

MAE MARSH yesterday signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose."

After an absence of six years, the little freckle - faced schoolgirl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

MAE MARSH

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NEW YORK CITY
DECEMBER 16, 1922

BACK TO OLD LOVE!

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NEW YORK TELEGRAPH
DEC 17 1922

MAE MARSH.

Photo by Lasse
Has Returned to the D. W. Griffith Company and Will Appear in a New Feature to Be Produced by the Famous Director

ATLANTA WEEKLY NEWS (N. Y. CITY)
JANUARY 27, 1923

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NEW YORK TELEGRAPH
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NEW YORK TELEGRAPH
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WICHITA (KAN.) EAGLE
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Film Act Halts Wedding of Gladys Cooper, Popular Star

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Brooklyn Daily Eagle

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In Filmland

SIOUX FALLS (S. D.) PRESS
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CLIPPING FROM
BALTIMORE, MD NEWS

GRIFFITH WILL MAKE NEXT PICTURE HERE COMING JANUARY

Noted Producer to Bring Mae Marsh and Company to Miami "The White Rose," Story of Southern Life

D. W. Griffith's next motion picture will be produced in Miami at the Miami studios located in Hialeah.

Information to this effect was received today at the studios from John Brunton, manager, who is in New York. He wired that Griffith will leave New York for Miami January 20 with a company of players to begin the production of "The White Rose," his newest undertaking.

M. MARSH

Mae Marsh will have the star role in "The White Rose." The picture is to be a story of Southern life, requiring elaborate sets for scenes, churches and homes. The sets are to be erected on the at Hialeah and will equal the ment used by the noted produc some of his other films.

By the middle of February the ami Studios will have three companies engaged in the produ of feature films, Mr. Brunton formed his studio. T. Hayes H producer of "Earthbound" and pictures, is coming to Miami F ary 1 with a group of players. title of his picture has not be vealed.

A new corporation, recently f in New York, is sending H Easterbrook to Miami February begin the filming of a new pi This corporation, known as Di tive Pictures, has also kept the secret.

CLIPPING FROM
ST. PAUL (MINN.) PIONEER

The White Rose Next

The Gishes and the Bayes kids have gone their respectiv Carol Dempster has been re and she and Mae will do t feminine stuff in Griffith's ne ture, "The White Rose," whic be a story of the Southland. author is unknown. Mae Mar be remembered for her work i Birth of a Nation," and those liked her work in this picture overjoyed to see her with G again.

Ernst Lubitsch, the big Ger rector, is coming to America just guess who got him? Nom than Doug and Mary. Lubits direct Mary Pickford in her ne ture, "Dorothy Vernon of H Hall," and the same man will Doug in his next attempt whi be a pirate picture. Evelyn has been selected to play o Fairbanks. Miss Brent played with Metro and

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CLIPPING FROM
NEW YORK TELEGRAPH

CLIPPING FROM
NEW YORK WORLD

AFTER SIX YEARS MAE MARSH BACK WITH GRIFFITH

CLIPPING FROM
NEW YORK SUN

After Six Years Mae Marsh Back With Griffith

Griffith's Next

Mae Marsh Signs Contract

Griffith's Next

Being the "Handsomest Man" Certainly Has Its Disadvan

Novello, Newest Film Star from England, Finds Good Looks Very Costly

His Importation Is Modest About Basic Features That Women Sometimes Find So Alluring.

By Ernest A. Zadig.

"Also, please don't write me up as the handsomest man in all . Everybody I've met this morning persisted in tacking scription on me and I was never more embarrassed in my mise me you'll cut out all that rot about my being the est man in all England, won't you?"

Novello was pleading. He had dery of news photographers on the Olympic, who snapped y pose known to the graflex he finally managed to break rush to the cosey bachelor his mother had prepared for West Sixty-seventh street, ore trouble in the person of ewer. Of course, the first versation was his reputation de; hence the plea.

Looks Are Costly.

Novello came to this country owledged "handsomest man d," and life for a handsome h. There are always the know, and women dote on

Consequently one of the ous pieces of baggage was nase crammed full of pict- elf all ready to be mailed. think that the demand for phs is fabulous just cast the stamps item on the

Star in Films.

rful opportunity" is his ar in a series of pictures rection of D. W. Griffith. Griffith represents the n for movie actors, and he of no higher honor in his n to be asked to play the direction of this American megaphone. He is elated ress and the mere mention Miss N. Ll. fairly radiate ntidential. n his coming w a tale.

k back on the accidental breaking into the motion ion, I have to smile. I ting scores for musical had also been publishing ndon of popular songs 'Keep the Home Fires ne you know, as are also nglish popular song hits, y know over here. The ke and the songs went t, and naturally I was ntested. I hadn't the of ever being com- cinema.

y I happened to be ob- nant when a motion sat down at a nearby nd of mine. The direc- thing fam, and I won- dered what it was all about. My friend introduced him and he told me.

"He was looking for .. man to play the lead in his new picture who looked so much like both an Italian and an Englishman that he could be mistaken for either. He thought I would do, and he wanted me to play for him. I laughed and thought he was joking, but he wasn't It ended by my being engaged to do the lead part for him.

Films Fascinated Him.

"I became fascinated by acting before the camera; the thing gets into your blood. I played in picture after picture and then came "The Bohemian Girl." That's the picture that is responsible for my contract with Griffith, but the way the contract came to me is not what you or I would expect.

"Griffith happened to see "The Bohemian Girl," and liked my acting well enough to invite me to come to see him at his rooms. Griffith was my ambition, and how I tried to make an impression! I didn't sleep for nights afterward, just thinking about it. But Griffith said nothing about a contract for almost eight months, until two weeks ago to be exact.

"Then, two weeks ago, when I had given up hope of ever getting with Griffith, I received a cable asking me to come at once. Can you imagine how pleased I was? I broke two existing contracts with my managers, packed all my things, booked passage on the first boat, which happened to be the Olympic, and rushed over here. Oh, but I'm pleased!"

Ivor Novello smiled happily from the window seat where he was sitting tailor fashion. The realization of his ambition seemed like a dream to him, and though he looked out upon the housetops of New York he did not see them. He made a strikingly handsome figure as he sat there.

He Is Somewhat Different.

Novello is not quite like the popular conception of a movie hero, and yet neither is he the contrary. His build is firm without being overly athletic, and his medium height is exceedingly well proportioned. His mouth and nose are certainly not effeminate yet they are just delicate enough to stir the feminine imagination into all sorts of queer channels. His hair is jet black, but his complexion is fair.

You could guess him to be an Italian and in the next glance you would probably revise your guess and make him an Englishman. He is both, if such a statement is not a paradox. Though he was born in Cardiff, Wales, and his father is an Englishman, his mother is an Italian. The date of birth, by the way, was twenty-seven years ago.

The one thing that marks Ivor Novello more than any other is his love for his mother, Mme. Clara Novello Davies. He was "pleased" to come over over for Griffith, of course ("pleased" seems to be the limit of British enthusiasm under ordinary conditions) but he was "fairly tickled" to come to see his mother again. His mother engaged an apartment adjoining her own and prepared it for his coming. The mother touch about the rooms was unmistakable, from a little wreath of welcome on the door to bowls of candy and fruit on the table.

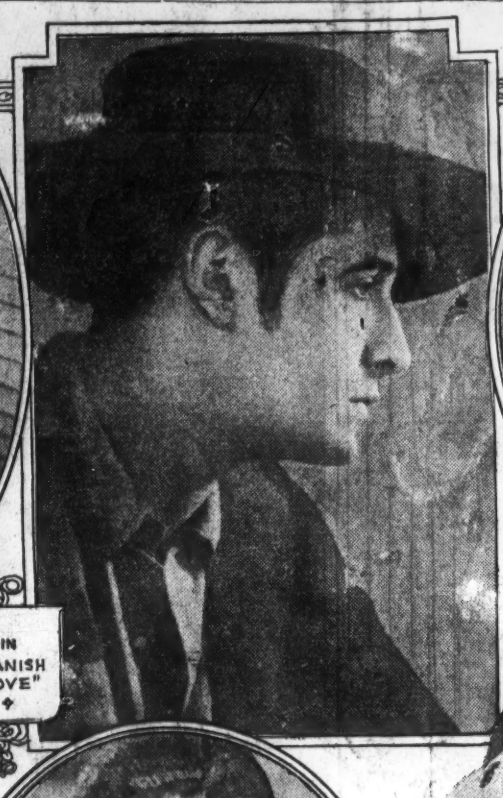
His musical attainments—Novello is fairly well known in England as a composer—he claims to have inherited from his mother, Mme. Davies is a singer and concertist, known both in this country and abroad.

Throughout the little informal cross-examination, Ivor Novello was totally without affectation. He was just a good-natured young man, anxious to please, whom you had to like at first sight. He was sincere in his ambition to achieve a name for himself in this country, and he seemed sincere in his aversion to being called handsome.

"Please," he repeated, in parting, "please be sure to say nothing about my being the handsomest man in all England. I wouldn't have the nerve to call myself the handsomest man in a party of three, let alone in all England.

NOVELLO IN VARIOUS ROLES AND AS HE APPEARED ON ARRIVAL HERE.

IVOR NOVELLO, PHOTOGRAPHED ON HIS ARRIVAL
PHOTO BY KOTOGRAMS



IN "SPANISH LOVE"

IN "THE MAN WITHOUT DESIRE"

A CLOSE-UP OF NOVELLO

AS THE STAR IN THE BOHEMIAN GIRL

Jane Thomas has been engaged by D. W. Griffith to play an important part in "The White Flower," now in production.

TERRA HAUTE (IND.) TRIBUNE DECEMBER 24, 1922

LATEST GRIFFITH FIND IS MOST VERSATILE

Novello Is Composer, Musician and Film Star, Having Faced English Cameras for Four Years with Great Success

By ROSE PELSWICK.

TALL, dark, handsome and talented, Ivor Novello, the newest Griffith discovery, typifies one's nebulous conception of the ideal motion picture hero.

A versatile sort of chap—actor, composer and film star—combining a striking appearance with a striking personality—with the inquiring eyes of the composer, the sensitive hands of the musician and the frankly acknowledged effervescence of the artist in any matter. There is nothing of the poseur about him, however, for, even though he has been a motion picture star in England for four years, he admits that that means nothing here.

"Four years ago," he explained, "a French motion picture producer happened to see a photograph of me on the table of a friend. He asked him who I was, remarked on what he called my good film face, arranged a meeting and put me under contract for his pictures. That is how I started my career. Before that I devoted myself to my musical compositions. But then I made motion pictures and writing theatrical comedies, I appeared in several London plays.

"In a short twenty-eight years I am. Which is hard, but probably due to his combined appearance and character foreign. Three musical comedies, of which he is the composer, and a collaborator in the lyrics, are at present having a phenomenal run in London. But the most important thing that has happened to him so far was

"The night in London I was acting at the Royal Alfred theatre, playing the leading man. There is a scene in the play in which I was to kiss the girl. I did so, but I felt that I was a coward. I felt that I was not acting the part as it should be acted. I felt that I was not acting the part as it should be acted. I felt that I was not acting the part as it should be acted

NG FROM
NEW YORK AMERICAN

FILM ART HALTS THE WEDDING OF STAGE FOLK

Gladys Cooper on Way to Marry Ivor Norvello, Will Find Griffith Has Persuaded His Handsome Star to Postpone Bridal

WILL love find a way? That is the question movie folk are asking. This is the reason

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So it seems that Gladys Cooper will not wed Norvello for at least three months.

GLADYS COOPER, called the most beautiful woman on the stage in England, and Ivor Norvello, handsome English actor she is coming to America to marry, but won't—at least for several months.

New Orleans La

Grifiith Pick Teche Mansion For New Film

Old Porter Home Near Franklin to Be Used in Entire Picture

The true beauty of the Teche country, the grandeur of its spreading moss-festooned oaks, the quiet beauty of the willow-kissed stream, the magnificence and splendor of the mansions that have stood for nearly a century will be shown to the world in D. W. Griffith's forthcoming picture, "The White Rose."

The gorgeously beautiful scenery of that section of the South is unequaled, Mr. Griffith says, and it is in many respects typical of the "Old South" and the days "befo' de war." He is taking his company up and down the Bayou Teche (Mr. Griffith pronounces it with a long a) and is filming choice bits of the landscape whether he has immediate use for them or not, since the country is so different, and so beautifully different, that he cannot afford to lose the opportunity to get views of it.

But Mr. Griffith is coming back to Louisiana. In fact, if he carries through his present plans he will return again next winter to film an entire picture near Franklin, La.

Old Home at Oaklawn Chosen.

There is a magnificent, rambling old plantation home at Oaklawn, near Franklin which has remained and now overlooking bayous and romping today a typical Southern home of the antebellum days, a wonderful mansion which there stands a thousand stories of the days of long ago. This home has impressed Mr. Griffith more than anything he has seen. He wished to use it in this picture more than he has, but he will have to be satisfied to give it the consideration that it has in the fact that the first year, and Mr. Griffith says that he hopes to have time to spend on the work next year. He says, too, that it would be a shame to spoil it if chances are nothing else of its own.

Mr. Griffith is planning a association in the city where he is staying and going about with Mr. Lodge, Alexander Pantages and other well known people. This association is called the Lodge Alexander Pantages Club. Every member is a lodge member and thereby gives the lodge a big boost. This association is the only one of its kind in the world.

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FROM NEW YORK AMERICAN

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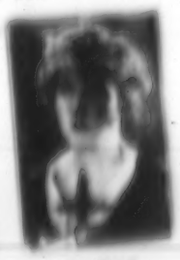

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Of her Mr. Griffith has said: "Every other motion-picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

Mae Marsh Back In Griffith Fold

Mae Marsh "came back home" last week when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose."

After an absence of six years the little freckled-faced school girl whom Griffith moulded into fame in "The Birth of a Nation," returns to his direction again to resume her career.

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NEW YORK TELEGRAPH

GRIFFITH WILL MAKE NEXT PICTURE HERE; COMING JANUARY 20

Noted Producer to Bring Mae Marsh and Company to Film "The White Rose," Story of Southern Life

D. W. Griffith's next motion picture will be produced in Miami at the Miami studios located in Hialeah.

Information to this effect was received today at the studios from John Brunton, manager, who is in New York. He wired that Griffith will leave New York for Miami January 20 with a company of players to begin the production of "The White Rose," his newest undertaking.

M. MARSH

Mae Marsh will have the star role in "The White Rose." The picture is to be a story of Southern life, requiring elaborate sets for street scenes, churches and homes. All of the sets are to be erected on the lot at Hialeah and will equal the equipment used by the noted producer in some of his other films.

By the middle of February the Miami Studios will have three large companies engaged in the production of feature films, Mr. Brunton informed his studio. T. Hayes Hunter, producer of "Earthbound" and other pictures, is coming to Miami February 1 with a group of players. The title of his picture has not been revealed.

A new corporation, recently formed in New York, is sending Howard Easterbrook to Miami February 10 to begin the filming of a new picture. This corporation, known as Distinctive Pictures, has also kept the name secret.

FROM
ST. PAUL (MINN.) PIONEER-PRESS

"The White Rose" Next

The Olshes and the Barnelmess kids have gone their respective ways. Carol Dempster has been retained, and she and Mae will do the big feminine stuff in Griffith's new picture, "The White Rose," which will be a story of the Southland. The author is unknown. Mae Marsh will be remembered for her work in "The Birth of a Nation," and those who liked her work in this picture will be overjoyed to see her with Griffith again.

Ernst Lubitsch, the big German director, is coming to America, and just guess who got him? None other than Doug and Mary. Lubitsch will direct Mary Pickford in her new picture, "Dorothy Vernon of Haddon Hall," and the same man will direct Doug in his next attempt which will be a pirate picture. Evelyn Brent has been selected to play opposite Fairbanks. Miss Brent played with Metro and gives a three-year contract with the Fairbanks.

In Filmland

MAE MARSH

RICHMOND (VA.) TIMES-DISPATCH
DECEMBER 17, 1922

NEW YORK, Dec. 16.—The secret is out.

For a long, long time, in fact, ever since he stopped the shooting on "One Exciting Night," folks along Movie Mall have been wondering just what D. W. Griffith would do next.

Some jumped to the conclusion that he was going to picturize the history of the world for his next release. Others even went so far as to say that he would take a venture at filming "Uncle Tom's Cabin."

Every star that has ever appeared in a picture and as many who have never appeared, have been chosen by the gossips as "Griffith's Next."

They were all wrong, for here's what he'll do next at his Mamaroneck studios.

Ivor Norvillo, known as the "Irving Berlin of England," and a film actor of repute, who is on his way to America, will be the next Griffith star, and as for the story, they will make a selection from four scripts already in hand.

PORTLAND (Me.) PRESS-HERALD
DEC. 11, 1922

By MADELEINE DOLIS

Novello will arrive in New York on Dec. 20 to begin work in a film for David W. Griffith. Perhaps this statement turns you not at all, but if should, Novello is a handsome young Englishman—he's exactly twenty-six—who wrote "Keep the Home Fires Burning" and the scores for several successful English musical comedies. Mr. Griffith immediately mailed a long term contract for his signature after seeing the young man in the latest British screen production, "The Bohemian Girl," and the director is anticipating instant popularity for the new leading man on the American screen.

According to his mother, Mme. Clara Novello Davies, who has been living in New York for three years, young Novello will study American jazz and will later go back to London to apply regular Broadway methods to musical plays there.

NEW YORK REVIEW

MISS COOPER COMING HERE TO WED NOVELLO

Famous London Stage Beauty Will Be Bride of New Griffith Star

(Special to The New York Review.)

London, Dec. 22.—Gladys Cooper, the beautiful English actress who was divorced from H. J. Buckmaster, the noted polo player, last week, will go to America soon to wed Ivor Novello, the film star, who is to appear in pictures for D. W. Griffith. Novello is twenty-nine years old and the son of Mme. Novello-Davies, the famous singer. He is the most popular screen star in Europe, next to Pola Negri.

Mae Marsh "came back home" the other day when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." After an absence of six years the little freckle face girl whom Griffith moulded into fame in "The Birth of a Nation," returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was fifteen she went to the Griffith studio with her older sister. She was busily engaged in turning up stones to watch the black bugs crawl out, when Griffith first saw the play of expression that has made her acting so popular. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Miss Marsh has been absent from the screen for some time devoting herself to her husband, Mr. Arms and her young son who is now of kindergarten age.

NEW YORK TELEGRAM
DEC 9 1922

Ivor Novello Due.

Ivor Novello is coming to America to make several feature pictures with D. W. Griffith. He plans to pass his Christmas holidays with his mother, and in order that he may reach here in ample time is sailing on the Olympic next Wednesday. Mr. Novello's mother is the well known singer, Mrs. Charles Novello Davies, who will welcome her son to this country after a separation of some months.

BALTIMORE, MD. NEWS.

British Film Star Coming.

The American screen is to have a new, handsome leading man. Ivor Novello, 26, the Englishman who wrote "Keep The Home Fires Burning" and who has written the scores for several successful English musical comedies, will arrive here December 20 to begin work in a film for D. W. Griffith, who signed him for a long contract after seeing Novello's work in the latest English picture, "The Bohemian Girl."

Cincinnati (Ohio) Times Star 12/29/22

Mae Marsh to Resume Films.

Mae Marsh returned to the D. W. Griffith fold the other day by signing a contract to appear in a leading part in Griffith's next production, "The White Rose."

After an absence of six years the little freckle-faced school girl, whom Griffith molded into fame in "The Birth of a Nation" returns to his direction to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 she came to the Griffith studio with her elder sister. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

The intervening years have brought her much experience, and she now faces one of the most interesting experiments the spectacular motion picture industry has [illegible]

NEW YORK TRIBUNE

WICHITA (KAN.) EAGLE

Mr. Griffith's next picture, by the way, is to be called "The White Rose," and will have a Southern setting. Rehearsals for it have already commenced. Mae Marsh and Mr. Novello have the leading roles.

Washington D. C. Herald 12-5-22

Griffith Signs Actor.

D. W. GRIFFITH has signed Ivor Novello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

CLIPPING FROM
LOS ANGELES (CALIF.) TIMES

THE HOUR'S MOVIE INQUIRY COLUMN

News from the Griffith studio.

At last we know when the great "D. W." will start his next production. Shooting starts Tuesday. And a new star has appeared in Ivan Norvillo. He's new to us, but not to the Continent. Mr. Norvillo, a film actor of repute, is also known as the "Irving Berlin of England." As for the story, a selection will be made from four scripts already in hand.

Griffith's "next" has been food for the interested. Some were sure that he would do Wells' "Outline of History" this year. Others even declared that "Uncle Tom's Cabin" would be the next venture. And all during this time Mr. Griffith has kept silent.

Dear Editor: Who will play opposite Gladys Brockwell in "Paid Back?"

L. H. P.

A.—An old favorite — Stuart Holmes.

Movie "Close Ups"

Mae Is Back.

Mae Marsh came "back home" when she limousined to the Griffith offices and set down her widely known name on the old dotted line. By so doing Miss Marsh contracted to play one of the leading parts in "The White Rose," the rehearsals of which are already under way in Mamaroneck.

After a period of six years the little freckle-faced school girl whom Griffith moulded into fame returns to his direction for this picture.

She was fifteen years old when she became famous with the first showing of "The Birth of a Nation," and so all you who are curious to know will be able to figure which birthday is approaching.

N. Y. EXHIBITOR'S TRADE REVIEW
DECEMBER 23, 1922

GRIFFITH SIGNS NOVELLO

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years. Before going abroad for his material, Griffith made a survey of all the young men actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience. This survey began two years ago when Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

BOSTON WORLD GLOBE
DEC 27 1922

Mae Marsh to Act For Griffith Again

After an absence of six years, Mae Marsh, the little freckle-faced school girl whom David Wark Griffith helped make famous through "The Birth of a Nation," has resumed her career under his direction.

Mae "came back home" this week when she signed a contract with Griffith to play a leading role in his next photoplay, "The White Rose."

Elmira N. Y. Star 12-22-22 Gazette

WICHITA (KAN.) EAGLE

Further information regarding Ivor Novello, the English actor D. W. Griffith has secured to play in his next picture, is that he is 26 years of age, handsome, of course, and has written the scores for several musical comedies. His mother, Mme. Clara Novello Davies, a singer of some note, has resided in New York for three years. Young Novello is due to arrive in New York December 20.

N. Y. TELEGRAM

Mae Marsh Comes Home

Mae Marsh has just signed a contract with D. W. Griffith to play in his next picture, "The White Rose." This is like coming home to Miss Marsh, who played her first part with Mr. Griffith when she was sixteen years old—the little Cameron sister in "The Birth of a Nation."

NEW YORK (N. Y.) JOURNAL
DECEMBER 14, 1922

The Fool a Film

So Channing Pollock's play, "The Fool," is to reach the films, according to word just received from New York. D. W. Griffith, no less, is the purchaser of the screen rights, and the picture is not to be produced for a year.

(New York City)
DECEMBER 1, 1922

GRIFFITH SIGNS NORVELLO

D. W. Griffith has signed Ivor Norvello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Bridgeport (Conn) Post 1/8/23

Poor Europe! How does she ever manage to get along without all of her handsomest actors and most beautiful actresses? Charles de Rochefort who makes every French ma'maselle's heart skip a beat or two, has left Paris for Hollywood. Sigrid Holmquist, Sweden's most popular picture actress, is also in this country making pictures. Pola Negri, the great emotional actress from Germany, is making her first picture there and now comes word that England's handsomest of all thespians has signed a contract with D. W. Griffith.

Ivor Novello is the name of the young English actor, author and musician who has all England worshipping at his feet. Novello is the son of Madam Clara Novello Davies the famous singer. Madame Novello Davies is already in New York and has taken a studio apartment for her son. She expects him to arrive in time to spend Christmas with her.

and, in addition, study the possibilities and limitations of screen work."

D. W. Griffith recently searched through [illegible] of America's best-known colleges in order to find a new leading man. He didn't succeed a bit well.

"College training," said D. W. sadly, "seemed to have blanketed the imagination of the students, and no actor can survive without imagination. Nor are the college men that I saw particularly handsome. The one Christmas gift I would welcome above all others would be the opportunity to employ a first-class young leading man of American birth."

Mr Griffith has just brought Ivor Novello of England to America to feature him in a new photoplay.

What About Those Titles for Big Picture Plays?

"The worst title ever given a motion picture" was the report of a committee of experts, when D. W. Griffith asked them what they thought of the title for the then new picture, "The Birth of a Nation."

Many authorities of that day said the title would "kill" the picture so it would never become popular.

Mae Marsh, who leaped into fame via "The Birth of a Nation," has returned to D. W. Griffith's direction, having signed a contract to play a leading part in his next production, "The White Rose." Mr. Griffith discovered her possibilities several years ago when she visited his studio with her sister and he later said of her "Mae Marsh was born a film star."

START SOUTHWARD

D. W. Griffith and the cast of "The White Rose" have decided that the time has come to depart for a sunnier clime in order to make the exteriors for his new southern romance. They are leaving very shortly for Miami. Still another reason why people leave home to join the movies.

Mae Marsh Returns to Griffith Forces

Mae Marsh "came back home" this week when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose."

After an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Of her Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

MINNEAPOLIS (MINN.) NEWS

STEREOSCOPIC FILMS.

Motion pictures with three dimensions, that stand out in bold relief like the views one used to see through the stereoscope in grandfather's parlor, are creating considerable discussion in the movie world. A theater for the production of "Teleview" pictures has already been equipped on Broadway. Speaking of the new invention D. W. Griffith said:

"Pictures will never realize their ideal effectiveness until they become stereoscopic. It will add a mighty force to the films. They will become the most powerful medium of expression of which one has dreamed. Suppose we were to show a scene in which a dagger were thrust at the faces of the audience. What would happen if the scene were truly stereoscopic? I don't believe the audience could [illegible]

MAE IS BACK.

Mae Marsh came "back home" yesterday when she limousined to the Griffith offices and set down her widely known name on the old dotted line. By so doing Miss Marsh contracted to play one of the leading parts in "The White Rose," the rehearsals of which are already under way in Mamaroneck.

After a period of six years the little freckle-faced school girl whom Griffith moulded into fame returns to his direction for this picture.

She was fifteen years old when she became famous with the first showing of "The Birth of a Nation," and so all you who are curious to know will be able to figure which birthday is approaching.

CLEANLINESS.

MOVIE NOTES

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Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 she went to the Griffith studio with her elder sister. She was busily engaged in turning up stones to watch the black bugs crawl out when Griffith

Albany N. Y. Times 11-27

Griffith's New Find.

A new film hero has just been imported under contract for five pictures to play under the direction of no less famous a director than D. W. Griffith. This new film hero is Ivor Novello, English composer, a thorough highbrow and a successful musician, whose people own one of the largest musical publishing houses in Great Britain. Novello is reported to be young, handsome and scholarly.

Miss Marsh returns

After six years' absence from the Griffith fold, Mae Marsh has returned under direction by the producer who moulded her school-girl freshness into fame. Rehearsals are under way at the Griffith studio, Orienta Point, Mamaroneck, N. Y. for "The White Rose." According to current report it is a drama of the old South. Miss Marsh was 15 years old when she was cast in "The Birth of a Nation."

Mae Marsh, who brightened her corners as Mr. Griffith's "The Birth of a Nation" and "Intolerance," and then went into partial obscurity and finally retirement, is to have the leading role in the next Griffith production, "The White Rose."

Novello Is Latest.

In the next picture D. W. Griffith will introduce a new leading man to the American screen. He is Ivor Novello, an English actor.

Portland Evening Express 1/30/23

Lexington, Ky Leader 12-3-22

D. W. Griffith Signs Mae Marsh for Lead Role

GRIFFITH'S "WHITE ROSE"

CLIPPING FROM
NEW YORK TELEGRAPH

CLIPPING FROM
BROOKLYN EAGLE

CLIPPING FROM
NEW YORK HERALD

Famous Novelle Is Signed by D. W. Griffith

NEW YORK HERALD

New York Film Daily 1/17/23

"White Rose" Unit Going South

The "The White Rose" unit, Griffith directing, leaves for Miami, Ft. Lauderdale and New Orleans in about two weeks for exteriors. Hal Sintenzich, cameraman, is working with Hendrik Sartov on the production.

Wichita, Kans. 12-31-22 Eagle

Gladys Cooper Due Here Soon

Miss Gladys Cooper, considered one of the most beautiful women of the British stage, will arrive in the United States shortly. Miss Cooper has just been granted a divorce from her husband. It is said she will soon marry Ivor Novello, the young actor who has just signed a three-year contract with D. W. Griffith for a series of films.

Mr. Novello and Miss Cooper head the cast of "The Bohemian Girl," a picture produced in England which will be released here in January.

MOTION PICTURE NEWS (N. Y. City)

WHEN D. W. GRIFFITH begins production upon "The White Rose," one of his discoveries, Mae Marsh, will be back in the fold. This will be great news to the followers of the star who helped make "The Birth of a Nation" such a memorable achievement.

Play Magazine

MINNEAPOLIS (MINN.) JOURNAL

Wanda Hawley has left the Paramount company and it is reported that her contract will not be renewed.

Rumors floating to Hollywaad stated that D. W. Griffith is busy on his next picture. He has engaged Ivor Novello, supposed to be the handsomest young juvenile in England, for coming productions. Novello is also a musician and composer.

Jack Thomas has been engaged by D. W. Griffith to play one of the principal parts opposite Mae Marsh in "The White Flower," now in production at the Griffith studio in Mamaroneck. Miss Thomas's last appearance on a Broadway screen was in "The Town That Forgot God," the Fox special at the Astor.

(New York City)

12-14

D. W. Signs Mae Marsh

Mae Marsh yesterday signed to play a leading part in Griffith's next production, "The White Rose."

D. W. Griffith has signed Ivor Novello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Duluth (Minn.) Herald 12-19-22

Chicago Ill. Jour. of Commerce 12-25-22

D. W. Griffith has secured the signature of Ivor Norvello, said to be the handsomest actor in England. He will sail for America either December or March, depending upon the choice of Griffith's next production.

Filogram

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NG FROM NEW YORK TRIBUNE

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years.

Albany N.Y. Times 12-13-22 Record

D. W. Griffith has started rehearsals on "The White Rose." It will have a Southern setting. Rehearsals continue two weeks before filming

M. P. Classics Brooklyn, N. Y.

Good news for the Mae Marsh fans: She appear in the Griffith picture which follows "Exciting Night."

tures

Rival for Rudy.

Ivor Novello, recently engaged by D. W. Griffith, will make the girls forget Rodolph Valentino, according to those who have seen the recent arrival on the screen. Novello's first American appearance will be in "The Bohemian Girl," a picture made in England.

The return of Mae Marsh to the screen by D. W. Griffith told in the most interesting bit of news that has been heard for some time in motion picture circles. After six years of home life the little "freckle-faced" girl who became famous in "The Birth of a Nation" is coming back to take one of the big roles in "The White Rose."

NEW ORLEANS (LA.) STATES FEBRUARY 18, 1923

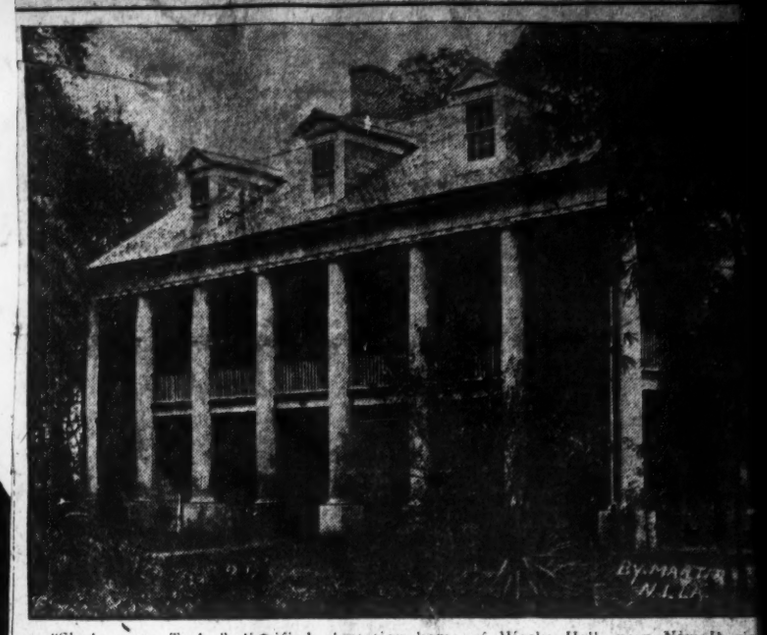
Mae Marsh Comes Home.

MAE MARSH has just signed a contract with D. W. Griffith to play in his next picture, "The White Rose." This is like coming home to Miss Marsh, who played her first part with Mr. Griffith when she was sixteen years old—the little Cameron sister in "The Birth of a Nation."

Chicago Ill. Herald 12-9-22

NEW ORLEANS (LA.) STATES FEBRUARY 18, 1923

Make "White Rose" In This H



"Shadows on Teche," dignified plantation home of Weeks Hall, near New Iberia. Wark Griffith and his stars are filming their latest picture.

...horus of American beauties.

MAE MARSH RETURNS TO GRIFFITH STUDIO

"Little Sister" Is Back Home Again After Many Years.

Mae Marsh "came back home" a few days ago when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." Thus, after an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 years old she came to the Griffith studio with her older sister and was busily upturning stones to watch the black bugs crawl from under when Griffith first saw the play of expression that has made her face unrivalled. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Of Mae Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She was the youngest motion picture star to receive a large salary, long before she was of age having signed a contract for $3,000 a week with Goldwyn.

The intervening years have brought her much experience, and with this she returns to the Griffith direction to face one of the most interesting experimens the picture industry has ever offered.

Photo by C. Vandyk, Ltd.

NO more welcome news has come to the fans for a long time than the fact that Mae Marsh had been asked by Mr Griffith to play in his next production, and that she had consented to do so. Of all the stars who have withdrawn for a time from the screen, none will be welcomed back more eagerly. You will find something about what she has been doing of late, and about her future plans, on the following page.

Feb. 1, 1923 N.Y.

IBITORS TRADE REVIEW

Griffith on Filming Expediti

Touring Five Southern States For Scenes in "The White Rose"

D. W. Griffith left New York Tuesday on a filming expedition through five Southern states to get exterior scenes for his next production "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

Forty-seven locations have been selected for the out-door scenes the story of "The White Rose" demands. With this picture, Griffith is planning to tell one phase of life in the South, the country in which he spent his boyhood. He has planned to do this for many years, it being one of his "pet" ideas to show the charm of Southern life on the screen.

Perhaps never before has a company visited so many locations for one picture, excepting where the story was founded on travel. Each of the forty-seven locations has been selected as ideal in repre one charm of the south. Here it is porch, there a home, again a stre in another place an orchard. The company will travel 370 miles to hill side on which part of the actio occur.

This expedition is the first time has been able to put into effect that action should be filmed in the location about which the story is t

In the future he hopes to make less use of his studio as a permanen tion, and to keep his company on the greater part of the time.

The company which Griffith takes Mae Marsh, Ivor Novello, Carol Do Neil Hamilton, Porter Strong, Lo Verne, Joseph Burke and Charles M W. Bitzer and Hendrik Sartov will h camera staff.

The entire technical staff has b played for the trip, with the comp for the management of J. C. Epste ence of the Griffith Corporation.

OLD TIME HOME FINE, D. W. GRIFFITH

Master Of Movies Finds Small Town And Its Populace

BY ROBERTA B. VERMILYE

NEW IBERIA, La., Feb. 7.—The interest of D. W. Griffith, his camera men, scenic artists and cast are creating a keen interest and a great deal of local excitement in New Iberia, where they are screening parts of "The White Rose." Barbara La Marr, Carol Dempster, Ivor Novello and Neil Hamilton have arrived in town in New Iberia a few days ago. The entire cast and all the local people in New Iberia are in the Griffith country, portrayed in the Thomas Nelson Page novel, "Red Rose." Mae Marsh, who played her first part with Mr. Griffith when she was sixteen years old, is the little Cameron sister in "The Birth of a Nation."

OLD PLANTATION HOME TO BE USED IN GRIFFITH FILM

FRANKLIN, La., Feb. 7.—D. W. Griffith, film impresario, has selected this section of the country as the main background for his new production "The White Rose." It is greatly impressed with the numerous plantation homes here, which he has selected production to use in his new story.

It is contemplated he will bring Ivor Novello, Carol Dempster, Neil Hamilton, the famous beauty of the screen, and Mae Marsh, the screen, will be here Thursday.

Photographers in the party spent the day taking pictures of the Franklin and the famous oak, which stands in front of the Franklin home, where Grant and Sherman met during the Civil war. Photographs of the old Franklin home, the oak, and other places of interest were taken for the Griffith library.

Griffith Finishing "The White Rose"

D. W. Griffith and his company characterizations. The demonstration of players are now at Miami, Fla., proceeds with natural course to a finishing his forthcoming photo happy conclusion, and a moral play feature, "The White Rose," is worked out for all to take to in which will be featured such heart. It might be said that the well known players as Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong, and many others. In "The White Rose" the noted producer and director has dipped into the South for his background, and in doing so has proven to be a piece of great popular interest.

"The White Rose" and the Griffith is a novel in story form. It has no cast. He will be found reading in the parlour of an old southern home, and photographed the cast and backgrounds to suit his story. The story is cast and titles.

Quite a lot of the cast have been in the Griffith country for some time, rehearsing the cast and preparing for the coming of the Griffith Company.

THREE POPULAR INGENUES IN NEW D. W. GRIFFITH PICTURE

D. W. GRIFFITH AND STAFF OF 100 ARRIVE IN MIAMI ON TUESDAY

Ivor Novello, Mae Marsh and Carol Dempster in Company Number Will Depart From This Region Tomorrow

Griffith Company in South for Exterior Scenes

Cast Influx in "The White Rose"

RICHMOND (VA.) TIMES-DISPATCH
DECEMBER 17, 1922

NEW YORK, Dec. 16.—The secret is out.

For a long, long time, in fact, ever since he stopped the shooting on "One Exciting Night," folks along Movie Mell have been wondering just what D. W. Griffith would do next.

Some jumped to the conclusion that he was going to picturize the history of the world for his next release. Others even went so far as to say that he would take a venture at filming "Uncle Tom's Cabin."

Every star that has ever appeared in a picture and as many who have never appeared, have been chosen by the gossips as "Griffith's Next."

They were all wrong, for here's what he'll do next at his Mamaroneck studios.

Ivor Norvillo, known as the "Irving Berlin of England," and a film actor of repute, who is on his way to America, will be the next Griffith star, and as for the story, they will make a selection from four scripts already in hand.

PORTLAND (Me.) PRESS-HERALD
DEC. 11, 1922

By MADELEINE DORIS

Ivor Novello will arrive in New York on Dec. 20 to begin work in a film for David W. Griffith. Perhaps this statement thrills you not at all, but if should. Novello is a handsome young Englishman—he's exactly twenty-six—who wrote "Keep the Home Fires Burning" and the scores for several successful English musical comedies. Mr. Griffith immediately mailed a long term contract for his signature after seeing the young man in the latest British screen production, "The Bohemian Girl," and the director is anticipating instant popularity for the new leading man on the American screen.

According to his mother, Mme. Clara Novello Davies, who has been living in New York for three years, young Novello will study American jazz and will later go back to London to apply regular Broadway methods to musical plays there.

NEW YORK REVIEW

MISS COOPER COMING HERE TO WED NOVELLO

Famous London Stage Beauty Will Be Bride of New Griffith Star

(Special to The New York Review.)

London, Dec. 22.—Gladys Cooper, the beautiful English actress who was divorced from H. J. Buckmaster, the noted polo player, last week, will go to America soon to wed Ivor Novello, the film star, who is to appear in pictures for D. W. Griffith. Novello is twenty-nine years old and the son of Mme. Novello-Davies, the famous singer. He is the most popular screen star in Europe, next to Pola Negri.

Mae Marsh "came back home" the other day when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." After an absence of six years the little freckle face girl whom Griffith moulded into fame in "The Birth of a Nation," returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was fifteen she went to the Griffith studio with her older sister. She was busily engaged in turning up stones to watch the black bugs crawl out, when Griffith first saw the play of expression that has made her acting so popular. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Miss Marsh has been absent from the screen for some time devoting herself to her husband, Mr. Arms and her young son who is now of kindergarten age.

NOTES AND NEWS FROM MOVIELAND

Ivor Novello Due.

Ivor Novello is coming to America to make several feature pictures with D. W. Griffith. He plans to pass his Christmas holidays with his mother, and in order that he may reach here in ample time is sailing on the Olympic next Wednesday. Mr. Novello's mother is the well known singer, Mrs. Charles Novello Davies, who will welcome her son to this country after a separation of some months.

BALTIMORE, MD. NEWS.

British Film Star Coming.

The American screen is to have a new, handsome leading man. Ivor Novello, 26, the Englishman who wrote "Keep The Home Fires Burning" and who has written the scores for several successful English musical comedies, will arrive here December 20 to begin work in a film for D. W. Griffith, who signed him for a long contract after seeing Novello's work in the latest English picture, "The Bohemian Girl."

Cincinnati (Ohio) Times Star 12/29/22

Mae Marsh to Resume Films.

Mae Marsh returned to the D. W. Griffith fold the other day by signing a contract to appear in a leading part in Griffith's next production, "The White Rose."

After an absence of six years the little freckle-faced school girl, whom Griffith molded into fame in "The Birth of a Nation" returns to his direction to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 she came to the Griffith studio with her elder sister. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

The intervening years have brought her much experience, and she now faces one of the most interesting experiments the spectacular motion picture industry has [illegible]

CLIPPING FROM NEW YORK TRIBUNE

WICHITA (KAN.) EAGLE

Mr. Griffith's next picture, by the way, is to be called "The White Rose," and will have a Southern setting. Rehearsals for it have already commenced. Mae Marsh and Mr. Novello have the leading roles.

Washington (D.C.) Herald 12-5-22

Griffith Signs Actor.

D. W. GRIFFITH has signed Ivor Norvello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March depending upon the choice of the next Griffith production.

CLIPPING FROM LOS ANGELES (CALIF.) TIMES

DEC 25

THE HOUR'S MOVIE INQUIRY COLUMN

News from the Griffith studio.

At last we know when the great "D. W." will start his next production. Shooting starts Tuesday. And a new star has appeared in Ivan Norvillo. He's new to us, but not to the Continent. Mr. Norvillo, a film actor of repute, is also known as the "Irving Berlin of England." As for the story, a selection will be made from four scripts already in hand.

Griffith's "next" has been food for the interested. Some were sure that he would do Wells' "Outline of History" this year. Others even declared that "Uncle Tom's Cabin" would be the next venture. And all during this time Mr. Griffith has kept silent.

Dear Editor: Who will play opposite Gladys Brockwell in "Paid Back?"

L. H. P.

A.—An old favorite — Stuart Holmes.

Movie "Close Ups"

Mae Is Back.

Mae Marsh came "back home" when she limousined to the Griffith offices and set down her widely known name on the old dotted line. By so doing Miss Marsh contracted to play one of the leading parts in "The White Rose," the rehearsals of which are already under way in Mamaroneck.

After a period of six years the little freckle-faced school girl whom Griffith moulded into fame returns to his direction for this picture.

She was fifteen years old when she became famous with the first showing of "The Birth of a Nation," and so all you who are curious to know will be able to figure which birthday is approaching.

N. Y. EXHIBITOR'S TRADE REVIEW
DECEMBER 23, 1922

GRIFFITH SIGNS NOVELLO

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years. Before going abroad for his material, Griffith made a survey of all the young men actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience. This survey began two years ago when Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

BOSTON MORNING GLOBE
DEC 27 1922

Mae Marsh to Act For Griffith Again

After an absence of six years, Mae Marsh, the little freckle-faced school girl whom David Wark Griffith helped make famous through "The Birth of a Nation," has resumed her career under his direction.

Mae "came back home" this week when she signed a contract with Griffith to play a leading role in his next photoplay, "The White Rose."

Elmira N.Y. Star Gazette 12-22-22

WICHITA (KAN.) EAGLE

Further information regarding Ivor Novello, the English actor D. W. Griffith has secured to play in his next picture, is that he is 26 years of age, handsome, of course, and has written the scores for several musical comedies. His mother, Mme. Clara Novello Davies, a singer of some note, has resided in New York for three years. Young Novello is due to arrive in New York December 20.

N. Y. TELEGRAM

Mae Marsh Comes Home

Mae Marsh has just signed a contract with D. W. Griffith to play in his next picture, "The White Rose." This is like coming home to Miss Marsh, who played her first part with Mr. Griffith when she was sixteen years old—the little Cameron sister in "The Birth of a Nation."

NEW YORK (N.Y.) JOURNAL
DECEMBER 14, 1922

Dearborn Film Star

So Charning Pollock's play, "The Fool," is to reach the films, according to word just received from New York. D. W. Griffith, no less, is the purchaser of the screen rights, and the picture is not to be produced for a year.

(New York City)
DECEMBER 1, 1922

GRIFFITH SIGNS NORVELLO

D. W. Griffith has signed Ivor Norvello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Bridgeport (Conn) Post 1/8/23

Poor Europe! How does she ever manage to get along without all of her handsomest actors and most beautiful actresses? Charles de Rochefort who makes every French ma'maselle's heart skip a beat or two has left Paris for Hollywood. Sigrid Holmquist, Sweden's most popular picture actress, is also in this country making pictures. Pola Negri, the great emotional actress from Germany, is making her first picture there and now comes word that England's handsomest of all thespians has signed a contract with D. W. Griffith.

Ivor Novello is the name of the young English actor, author and musician who has all England worshipping at his feet. Novello is the son of Madam Clara Novello Davies the famous singer. Madame Novelli Davies is already in New York and has taken a studio apartment for her son. She expects him to arrive in time to spend Christmas with her.

and, in addition, study the possibilities and limitations of screen work."

D. W. Griffith recently searched through [illegible] of America's best-known colleges in order to find a new leading man. He didn't succeed a bit well.

"College training," said D. W. sadly, "seemed to have blanketed the imagination of the students, and no actor can survive without imagination. Nor are the college men that I saw particularly handsome. The one Christmas gift I would welcome above all others would be the opportunity to employ a first-class young leading man of American birth."

Mr Griffith has just brought Ivor Novello of England to America to feature him in a new photoplay.

What About Those Titles for Big Picture Plays?

"The worst title ever given a motion picture" was the report of a committee of experts, when D. W. Griffith asked them what they thought of the title for the then new picture, "The Birth of a Nation."

Many authorities of that day said the title would "kill" the picture so it would never become popular.

Mae Marsh, who leaped into fame via "The Birth of a Nation," has returned to D. W. Griffith's direction, having signed a contract to play a leading part in his next production, "The White Rose." Mr. Griffith discovered her possibilities several years ago when she visited his studio with her sister and he later said of her "Mae Marsh was born a film star."

SE[illegible] TIMES

START SOUTHWARD

D. W. Griffith and the cast of "The White Rose" have decided that the time has come to depart for a sunnier clime in order to make the exteriors for his new southern romance. They are leaving very shortly for Miami. Still another reason why people leave home to join the movies.

Mae Marsh Returns to Griffith Forces

Mae Marsh "came back home" this week when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose."

After an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Of her Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

MINNEAPOLIS (MINN.) NEWS

STEREOSCOPIC FILMS.

Motion pictures with three dimensions, that stand out in bold relief like the views one used to see through the stereoscope in grandfather's parlor, are creating considerable discussion in the movie world. A theater for the production of "Teleview" pictures has already been equipped on Broadway. Speaking of the new invention D. W. Griffith said:

"Pictures will never realize their ideal effectiveness until they become stereoscopic. It will add a mighty force to the films. They will become the most powerful medium of expression of which one has dreamed. Suppose we were to show a scene in which a dagger were thrust at the faces of the audience. What would happen if the scene were truly stereoscopic? I don't believe the audience could [illegible]

MOTION PICTURE NEWS, N. Y. CITY
[illegible] 1922

MAE IS BACK

Mae Marsh came "back home" yesterday when she limousined to the Griffith offices and set down her widely known name on the old dotted line. By so doing Miss Marsh contracted to play one of the leading parts in "The White Rose," the rehearsals of which are already under way in Mamaroneck.

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CLEANLINESS.

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MOVIE NOTES

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Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 she went to the Griffith studio with her elder sister. She was busily engaged in turning up stones to watch the black bugs crawl out when Griffith

Albany N.Y. Times 12-29

Miss Marsh returns

After six years' absence from the Griffith fold, Mae Marsh has returned to direction by the producer who moulded her school-girl freshness into fame. Rehearsals are under way at the Griffith studios, Octavia Point, Mamaroneck, N. Y. for "The White Rose." According to current report it is a drama of the old South. Miss Marsh was 15 years old when she was cast in "The Birth of A Nation."

Griffith's New Find.

A new film hero has just been imported under contract for five pictures to play under the direction of no less famous a director than D. W. Griffith. This new film hero is Ivor Novello, English composer, a thorough highbrow and a successful musician, whose people own one of the largest musical publishing houses in Great Britain. Novello is reported to be young, handsome and scholarly.

Mae Marsh, who brightened her corners in Mr. Griffith's "The Birth of a Nation" and "Intolerance" and then went into partial obscurity and finally retirement, is to have the leading role in the next Griffith production, "The White Rose."

Novello Is Latest.

The next picture D. W. Griffith will introduce a new leading man to the American screen. He is Ivor Novello, an English actor.

Portland (Me.)

Ivor Novello, who at the moment is acting in Vienna in "The Man Without Desire" under the direction of Adrian Brunel, has just signed a three years' contract with D. W. Griffith to play parts in several films, and will act for America shortly. This represents the first [illegible] exchange of film stars. Miss Mae Marsh, next to England, [illegible] will return to this side shortly to play opposite Ivor Novello. Apart from his film work Ivor Novello is [illegible] as a composer.

Lexington, Ky Leader 12-3-22

D. W. Griffith Signs Mae Marsh for Lead Role

Mae Marsh has signed a contract with D. W. Griffith for the lead of which she will play a leading role in Griffith's new production entitled "The White Rose." The theme of the story is said to be the story of Mae Marsh in the Griffith organization after a lapse of six years. The film is to take as the scene one of the most famous in the film play of the Civil War, "The Birth of a Nation." The scenario has added results to the original story and should be a sensation. Mae Marsh is back and Griffith has gone back to Cecil Arlington, the book, D. W. Griffith is back and Griffith has gone back to the good old days of the good old movies.

NEW YORK TELEGRAPH

GRIFFITH'S "WHITE ROSE"

Begins Work Next Week on Its Company Going South

D. W. Griffith [illegible] back to chase interiors for his new picture in Mamaroneck. The company will spend about a month in the South using its company in the Carolinas and Florida, where the exteriors will be taken.

The picture will have the working title "The White Rose." The story of which is not known. Miss Mae Marsh, Ivor Novello and Lon Chaney are the principals.

CLIPPING FROM BROOKLYN EAGLE

Ivor Novello Here

NEW YORK HERALD

Ivor Novello Is Signed by D. W. Griffith

NEW YORK [illegible]

New York Film Daily 1/12/23

Wichita Kans 12-31-22 Eagle

Gladys Cooper Due Here Soon

Miss Gladys Cooper, considered one of the most beautiful women of the British stage will arrive in the United States shortly. Miss Cooper has just been granted a divorce from her husband. It is said she will soon marry Ivor Novello, the young actor who has just signed a three-year contract with D. W. Griffith for a series of films.

Mr. Novello and Miss Cooper head the cast of "The Bohemian Girl," a picture produced in England which will be released here in January.

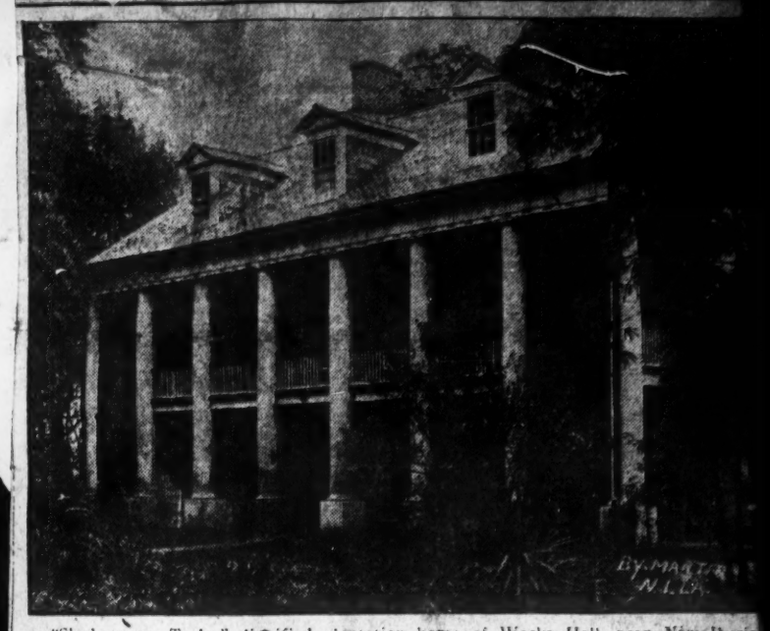
MOTION PICTURE NEWS (N. Y. City) 1/6/23

WHEN D. W. GRIFFITH begins production upon "The White Rose," one of his discoveries, Mae Marsh, will be back in the fold. This will be great news to the followers of the star who helped make "The Birth of a Nation" such a memorable achievement.

Play Magazine April 1922

NEW ORLEANS (LA.) STATES FEBRUARY 18, 1923

Make "White Rose" In This H



"Shadows on Teche," dignified plantation home of Weeks Hall, near New Iberia. Wark Griffith and his stars are filming their latest picture.

"White Rose" Unit Going South

"The White Rose" unit, Griffith directing, leaves for Miami, Ft. Lauderdale and New Orleans in about two weeks for exteriors. Hal Sintenzich, cameraman, is working with Hendrik Sartov on the production.

MINNEAPOLIS (MINN.) JOURNAL

Wanda Hawley has left the Paramount company and it is reported that her contract will not be renewed.

Rumors floating to Hollywaad stated that D. W. Griffith is busy on his next picture. He has engaged Ivor Novello, supposed to be the handsomest young juvenile in England, for coming productions. Novello is also a musician and composer.

Joan Thomas has been engaged by D. W. Griffith to play one of the principal parts opposite Mae Marsh in "The White Flower," now in production at the Griffith studio in Mamaroneck. Miss Thomas's last appearance on a Broadway screen was in "The Town That Forgot God," the Fox special at the Astor.

(New York City)

12-14

D. W. Signs Mae Marsh

Mae Marsh yesterday signed to play a leading part in Griffith's next production, "The White Rose."

D. W. Griffith has signed Ivor Novello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Duluth (Minn) Herald 12-1-1922

Chicago Ill Jrn of Commerce 12-25-22

D. W. Griffith has secured the signature of Ivor Norvello, said to be the handsomest actor in England. He will sail for America either December or March, depending upon the choice of Griffith's next production.

Filogram

Mae Marsh came "back home" a few days ago when she limoused to the Griffith offices and set her widely known name on the old dotted line. By so doing Miss Marsh contracted to play one of the leading parts in "The White Rose," the rehearsals of which are already under way in Mamaroneck. After a period of six years the little freckle-faced school girl whom Griffith moulded into fame returns to his direction for this picture. She was 15 years old when she became famous with the first showing of "The Birth of a Nation," and so all you who are curious will be able to figure which birthday is approaching.

NG FROM NEW YORK TRIBUNE

W. Griffith has signed Ivor Novello to an optional contract extending for five years.

Albany N.Y. Times 12-13-22 Union

D. W. Griffith has started rehearsals on "The White Rose." It will have a Southern setting. Rehearsals continue two weeks before filming

M. P. Classics-Brooklyn, N. Y.

Good news for the Mae Marsh fans: She appear in the Griffith picture which follows "Exciting Night."

Photo by © Vandyk, Ltd.

...horus of American beauties.

MAE MARSH RETURNS TO GRIFFITH STUDIO

"Little Sister" Is Back Home Again After Many Years.

Mae Marsh "came back home" a few days ago when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." Thus, after an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 years old she came to the Griffith studio with her older sister and was busily upturning stones to watch the black bugs crawl from under when Griffith first saw the play of expression that has made her face unrivalled. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Of Mae Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She was the youngest motion picture star to receive a large salary, long before she was of age having signed a contract for $3,000 a week with Goldwyn.

The intervening years have brought her much experience, and with this she returns to the Griffith direction to face one of the most interesting experimens the picture industry has ever offered.

tures.

Rival for Rudy.

Ivor Novello, recently engaged by D. W. Griffith, will make the girls forget Rodolph Valentino, according to those who have seen the recent arrival on the screen. Novello's first American appearance will be in "The Bohemian Girl," a picture made in England.

The return of Mae Marsh to the D. W. Griffith fold is the most interesting bit of news that has been heard for some time in motion picture circles. After six years of home life the little "freckle-faced" girl who became famous in "The Birth of a Nation" is coming back to take one of the big roles in "The White Rose."

NEW ORLEANS (LA.) STATES FEBRUARY 18, 1923

Ed 1/19/23 N.Y.

IBITORS TRADE REVIEW

Griffith on Filming Expediti

Touring Five Southern States For Scenes in "The White Rose"

D. W. Griffith left New York Tuesday on a filming expedition through five Southern states to get exterior scenes for his next production "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

Forty-seven locations have been selected for the outdoor scenes the story of "The White Rose" demands. With this picture, Griffith is planning to tell one phase of life in the South, the country in which he spent his boyhood. He has planned to do this for many years, it being one of his "pets" dreams to show the charm of Southern life on the screen.

Perhaps never before has a company visited so many locations for one picture, excepting when the story was founded on travel. Each of the forty-seven locations has been selected as ideal in repre one charm of the south. Here it is porch, there a home, again a stre in another place an orchard. The company will travel 370 miles to hill side on which part of the scen scene.

This expedition is the first time has been able to put into effect that action should be filmed in the location about which the story is

In the future he hopes to make lease one of his studio as a permanen tion, and to keep his company on the greater part of the time.

The company which Griffith takes Mae Marsh, Eve Novello, Carol Neil Hamilton, Porter Strong, Emil Venne, Joseph Burke and Charles W. Bitzer and Hendrik Sartov will be camera staff.

The entire technical staff has been picked for the trip, with the exception of the management of J. C. Epstein of the Griffith Corporation.

Mae Marsh Comes Home.

MAE MARSH has just signed a contract with D. W. Griffith to play in his next picture, "The White Rose." This is like coming home to Miss Marsh, who played her first part with Mr. Griffith when she was sixteen years old—the little Cameron sister in "The Birth of a Nation."

Chicago Ill Herald 12-9-22

NO more welcome news has come to the fans for a long time than the fact that Mae Marsh had been asked by Mr Griffith to play in his next production, and that she had consented to do so. Of all the stars who have withdrawn for a time from the screen, none will be welcomed back more eagerly. You will find something about what she has been doing of late, and about her future plans, on the following page.

OLD TIME HOME FINE, D. W. GRIFFITH

Master Of Movies Finds Small Town And Its Populace

BY ROBERTA B. VERGHESE

NEW ORLEANS, LA., FEB. 1.—The director of D. W. Griffith, his camera men, scenic artists and cast are creating a new interest and a great deal of local excitement in New Orleans, where they are assembling parts of "The White Rose," Marion Davies, Mae Marsh, Carol Dempster, Porter Strong and Neil Hamilton are in New Orleans for the first time since the company left the Pacific coast months ago. The entire company is now in New Orleans, where they are assembling parts of "The White Rose."

ND (VA.) TIMES-DISPATCH
DECEMBER 17, 1922

...TORK, Dec. 16.—The secret ... a long, long time, in fact, ever ... he stopped the shooting on ... Exciting Night," folks along ... Mall have been wondering ... what D. W. Griffith would do ...

...e jumped to the conclusion that ... is going to picturize the history ... world for his next release. ... even went so far as to say ... would take a venture at film-Uncle Tom's Cabin."

...ry star that has ever appeared ... picture and as many who have ... appeared, have been chosen by ... gossips as "Griffith's Next."

...y were all wrong, for here's ... he'll do next at his Mamaro-... studios.

... Norville, known as the "Irv-... erlin of England," and a film ... of repute, who is on his way ... erica, will be the next Griffith ... and as for the story, they will ... a selection from four scripts ... y in hand.

...HOUR'S MOVIE
...INQUIRY COLUMN

... the Griffith studio.

... when the great ... will start his next produc-... shooting starts Tuesday. And ... star has appeared in Ivan ... He's new to us, but not to ... ment. Mr. Norvillo, a film ... repute, is also known as the ... Berlin of England." As for ..., a selection will be made ... scripts already in hand.

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...DOM
...K. N. J. STAR-EAGLE

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...N.) NEWS

...NEW YORK REVIEW

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PORTLAND (Me.) PRESS-HERALD
DEC. 11, 1922

By MADELEINE DAVIS

Novello will arrive in New York on Dec. 20 to begin work in a film for David W. Griffith. Perhaps this statement means you not at all, but if should. Novello is a handsome young Englishman—he's exactly twenty-six, who wrote "Keep the Home Fires Burning" and the scores for several successful English musical comedies. Mr. Griffith immediately mailed a long term contract for his signature after seeing the young man in the latest British screen production, "The Bohemian Girl," and the director is anticipating instant popularity for the new leading man on the American screen.

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...HOUGHTON COUNTY MINING GAZ.

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She was fifteen years old when she became famous with the first showing of "The Birth of a Nation," and so all you who are curious to know will be able to figure which birthday is approaching.

CLEANLINESS.

NEW YORK REVIEW

MISS COOPER COMING HERE TO WED NOVELLO

Famous London Stage Beauty Will Be Bride of New Griffith Star

(Special to The New York Review.)

London, Dec. 22.—Gladys Cooper, the beautiful English actress who was divorced from H. J. Buckmaster, the noted polo player, last week, will go to America soon to wed Ivor Novello, the film star, who is to appear in pictures for D. W. Griffith. Novello is twenty-nine years old and the son of Mme. Novello-Davies, the famous singer. He is the most popular screen star in Europe, next to Pola Negri.

GRIFFITH SIGNS NOVELLO

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years. Before going abroad for his material, Griffith made a survey of all the young men actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience. This survey began two years ago when Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

BOSTON MORNING GLOBE
DEC 27 1922

...and, in addition, study the possibilities and limitations of screen work."

D. W. Griffith recently searched through some of America's best-known colleges in order to find a new leading man. He didn't succeed a bit well.

"College training," said D. W. sadly, "seemed to have blanketed the imagination of the students, and no actor can survive without imagination. Nor are the college men that I saw particularly handsome. The one Christmas gift I would welcome above all others would be the opportunity to employ a first-class young leading man of American birth."

Mr Griffith has just brought Ivor Novello of England to America to feature him in a new photoplay.

Mae Marsh came back home" yesterday when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." After an absence of six years the little freckle-faced girl whom Griffith moulded into fame in "The Birth of a Nation," returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was fifteen she went to the Griffith studio with her older sister. She was busily engaged in turning up stones to watch the black bugs crawl out, when Griffith first saw the play of expression that has made her acting so popular. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Miss Marsh has been absent from the screen for some time devoting herself to her husband, Mr. Arms and her young son who is now of kindergarten age.

...NEW YORK TELEGRAM
DEC 9 1922

...Ivor Novello Due.

Ivor Novello is coming to America to make several feature pictures with D. W. Griffith. He plans to pass his Christmas holidays with his mother, and in order that he may reach here in ample time is sailing on the Olympic next Wednesday. Mr. Novello's mother is the well known singer, Mrs. Charles Novello Davies, who will welcome her son to this country after a separation of some months.

...BALTIMORE, MD. NEWS.

British Film Star Coming.

The American screen is to have a new, handsome leading man. Ivor Novello, 26, the Englishman who wrote "Keep The Home Fires Burning" and who has written the scores for several successful English musical comedies, will arrive here December 20 to begin work in a film for D. W. Griffith, who signed him for a long contract after seeing Novello's work in the latest English picture, "The Bohemian Girl."

WICHITA (KAN.) EAGLE

Further information regarding Ivor Novello, the English actor D. W. Griffith has secured to play in his next picture, is that he is 26 years of age, handsome, of course, and has written the scores for several musical comedies. His mother, Mme. Clara Novello Davies, a singer of some note, has resided in New York for three years. Young Novello is due to arrive in New York December 20.

Mae Marsh to Act For Griffith Again

After an absence of six years, Mae Marsh, the little freckle-faced school girl whom David Wark Griffith helped make famous through "The Birth of a Nation," has resumed her career under his direction.

Mae "came back home" this week when she signed a contract with Griffith to play a leading role in his next photoplay, "The White Rose."

Elmira N. Y. Star
12-22-22

Poor Europe! How does she ever manage to get along without all of her handsome actors and most beautiful actresses? Charles de Rochefort who makes every French ma'maselle's heart skip a beat or two has left Paris for Hollywood. Sigrid Holmquist, Sweden's most popular picture actress, is also in this country making pictures. Pola Negri, the great emotional actress from Germany, is making her first picture there and now comes word that England's handsomest of all thespians has signed a contract with D. W. Griffith.

Ivor Novello is the name of the young English actor, author and musician who has all England worshipping at his feet. Novello is the son of Madam Clara Novello Davies the famous singer. Madame Novello Davies is already in New York and has taken a studio apartment for her son. She expects him to arrive in time to spend Christmas with her.

N. Y. TELEGRAM

What About Those Titles for Big Picture Plays?

"The worst title ever given a motion picture" was the report of a committee of experts, when D. W. Griffith asked them what they thought of the title for the then new picture, "The Birth of a Nation."

Many authorities of that day said the title would "kill" the picture so it would never become popular.

MOVIE NOTES

Mae Marsh "came back home" the other day when she signed a contract to play a leading part in D. W. Griffith's production, "The White Rose." After an absence of six years, the little freckle-faced girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 she went to the Griffith studio with her elder sister. She was busily engaged in turning up stones to watch the black bugs crawl out when Griffith

Albany N. Y. Times
11-29

Cincinnati (Ohio) Times Star
12/29/22

...Griffith to Resume Films.

Mae Marsh returned to the D. W. Griffith fold the other day by signing a contract to appear in a leading part in Griffith's next production, "The White Rose."

After an absence of six years the little freckle-faced school girl, whom Griffith molded into fame in "The Birth of a Nation" returns to his direction to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 she came to the Griffith studio with her elder sister. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

The intervening years have brought her much experience, and she now faces one of the most interesting experiments the spectacular motion picture industry has ...

...ING FROM
NEW YORK TRIBUNE

Mae Marsh Comes Home

Mae Marsh has just signed a contract with D. W. Griffith to play in his next picture, "The White Rose." This is like coming home to Miss Marsh, who played her first part with Mr. Griffith when she was sixteen years old—the little Cameron sister in "The Birth of a Nation."

NEW YORK (N. Y.) JOURNAL
DECEMBER 14, 1922

Mae Marsh, who leaped into fame via "The Birth of a Nation," has returned to D. W. Griffith's direction, having signed a contract to play a leading part in his next production, "The White Rose." Mr. Griffith discovered her possibilities several years ago when she visited his studio with her sister and he later said of her "Mae Marsh was born a film star."

SE... (WASH.) TIMES

Griffith's New Find.

A new film hero has just been imported under contract for five pictures to play under the direction of no less famous a director than D. W. Griffith. This new film hero is Ivor Novello, English composer, a thorough highbrow and a successful musician, whose people own one of the largest musical publishing houses in Great Britain. Novello is reported to be young, handsome and scholarly.

Mae Marsh, who brightened her corners as Mr. Griffith's "The Birth of a Nation" and "Intolerance" and then went into partial obscurity and finally retirement, is to have the leading role in the next Griffith production, "The White Rose."

Mr. Griffith's next picture, by the way, is to be called "The White Rose," and will have a Southern setting. Rehearsals for it have already commenced. Mae Marsh and Mr. Novello have the leading roles.

Washington D. C. Herald
12-5-22

Griffith Signs Actor.

D. W. GRIFFITH has signed Ivor Norvello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March depending upon the choice of the next Griffith production.

...LIPPING FROM
...OS ANGELES (CALIF.) TIMES
DEC 25

The Fool" a Film

So Charning Pollock's play, "The Fool," is to reach the films, according to word just received from New York. D. W. Griffith, no less, is the purchaser of the screen rights, and the picture is not to be produced for a year.

(New York City)
DECEMBER 1, 1922

GRIFFITH SIGNS NORVELLO

D. W. Griffith has signed Ivor Norvello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Bridgeport (Conn) Post
1/8/23

...accessories.

D. W. Griffith and the cast of "The White Rose" have decided that the time has come to depart for a summer clime in order to make the exteriors for his new southern romance. They are leaving very shortly for Miami. Still another reason why people leave home to join the movies.

...START SOUTHWARD

Griffith's New Find.

A new film hero has just been imported under contract for five pictures to play under the direction of no less famous a director than D. W. Griffith. This new film hero is Ivor Novello, English composer, a thorough highbrow and a successful musician, whose people own one of the largest musical publishing houses in Great Britain. Novello is reported to be young, handsome and scholarly.

Novello Is Latest.

In his next picture D. W. Griffith will introduce a new leading man to the American screen. He is Ivor Novello, an English actor.

Portland

Miss Marsh returned

After six years' absence from the Griffith fold, Mae Marsh has returned to direction by the producer who moulded her school-girl freshness into fame. Rehearsals are under way at the Griffith studios, Orienta Point, Mamaroneck, N. Y. for "The White Rose." According to current report it is a drama of the old South. Miss Marsh was 15 years old when she was cast in "The Birth of A Nation."

Lexington, Ky Leader
12-3-22

...GRIFFITH'S "WHITE ROSE"

Begins Work Next Week on Its Company Going South

D. W. Griffith will begin work next week on his production for the screen of "The White Rose" in Mamaroneck, N. Y., and will be joined in the work about a month in the South by the company of players who will have the leading parts in "The White Rose," the story of which is by Mae Marsh and Frederic Arms Arms, who is the husband of Miss Marsh, and who is now a member of the Griffith staff.

D. W. Griffith Signs Mae Marsh for Lead Role

...NEW YORK TELEGRAPH

...CLIPPING FROM
BROOKLYN EAGLE

...CLIPPING FROM
NEW YORK HERALD

...Distinguished English Actor to Appear in Griffith Films

...Ivor Novello and "Rose White"

...Ivor Novello to Star in D. W. Griffith Picture

...NEW YORK HERALD

...NEW YORK HERALD

...NEW YORK HERALD

...NEW YORK HERALD

...NEW YORK HERALD

...NEW YORK HERALD

...NEW YORK HERALD

...NEW YORK HERALD

New York Film Daily 1/17/23

"White Rose" Unit Going South

"The White Rose" unit, Griffith directing, leaves for Miami, Ft. Lauderdale and New Orleans in about two weeks for exteriors. Hal Sintenzich, cameraman, is working with Hendrik Sartov on the production.

Wichita, Kans 12-31-22 Eagle

Gladys Cooper Due Here Soon

Miss Gladys Cooper, considered one of the most beautiful women of the British stage will arrive in the United States shortly. Miss Cooper has just been granted a divorce from her husband. It is said she will soon marry Ivor Novello, the young actor who has just signed a three-year contract with D. W. Griffith for a series of films.

Mr. Novello and Miss Cooper head the cast of "The Bohemian Girl," a picture produced in England which will be released here in January.

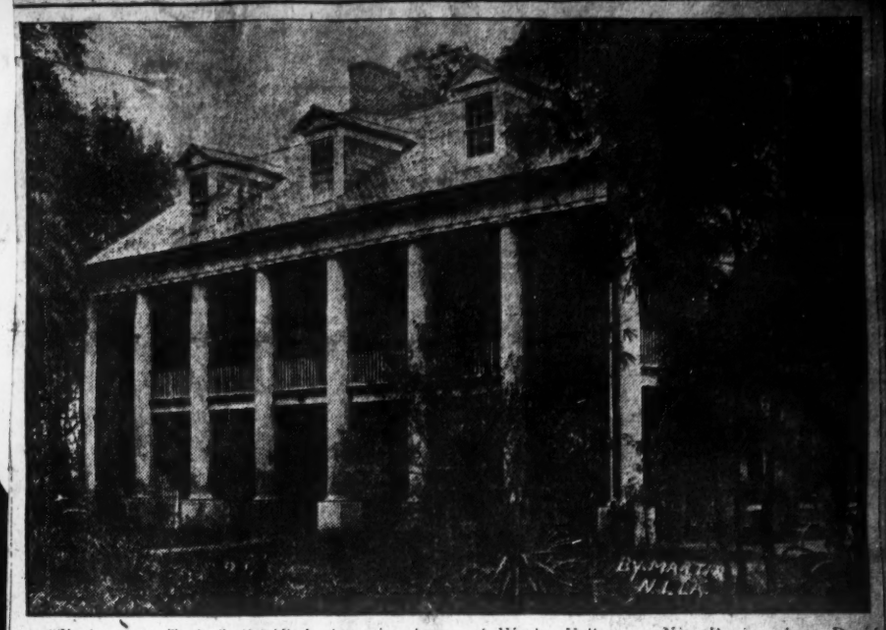
MOTION PICTURE NEWS (N. Y. City) 1/6/23

WHEN D. W. GRIFFITH begins production upon "The White Rose," one of his discoveries, Mae Marsh, will be back in the fold. This will be great news to the followers of the star who helped make "The Birth of a Nation" such a memorable achievement.

Play Magazine

NEW ORLEANS (LA.) STATES FEBRUARY 10, 1923

Make "White Rose" In This Home



"Shadows on Teche," dignified plantation home of Weeks Hall, near New Iberia, where David Wark Griffith and his stars are filming their latest picture.

MINNEAPOLIS (MINN.) JOURNAL

Wanda Hawley has left the Paramount company and it is reported that her contract will not be renewed.

Rumors floating to Hollywaad stated that D. W. Griffith is busy on his next picture. He has engaged Ivor Novello, supposed to be the handsomest young juvenile in England, for coming productions. Novello is also a musician and composer.

Jane Thomas has been engaged by D. W. Griffith to play one of the principal parts opposite Mae Marsh in "The White Flower," now in production at the Griffith studio in Mamaroneck. Miss Thomas's last appearance on a Broadway screen was in "The Town That Forgot God," the Fox special at the Astor.

(New York City)

12-14

D. W. Signs Mae Marsh

Mae Marsh yesterday signed to play a leading part in Griffith's next production, "The White Rose."

D. W. Griffith has signed Ivor Novello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Duluth (Minn) Herald 12-18-22

Chicago Ill Jrn of Commerce 12-25

D. W. Griffith has secured the signature of Ivor Norvello, said to be the handsomest actor in England. He will sail for America either December or March, depending upon the choice of Griffith's next production.

Filogram

Mae Marsh came "back home" few days ago when she limousined to the Griffith offices and set down her widely known name on the old dotted line. By so doing Miss Marsh contracted to play one of the leading parts in "The White Rose," the rehearsals of which are already under way in Mamaroneck. After a period of six years the little freckle-faced school girl whom Griffith moulded into fame returns to his direction for this picture. She was 15 years old when she became famous with the first showing of "The Birth of a Nation," and so all you who are curious will know will be able to figure which birthday is approaching.

NG FROM NEW YORK TRIBUNE

D. W. Griffith has signed Ivor Novello to an optional contract extending for five years.

Albany N.Y. Times 12-13-22 Union

D. W. Griffith has started rehearsals on "The White Rose." It will have a Southern setting. Rehearsals continue two weeks before filming

N. Y. Clipper-Brooklyn, N. Y.

Good news for the Mae Marsh fans: She appear in the Griffith picture which follows "Exciting Night."

Photo by C. Vandyk, Ltd.

NO more welcome news has come to the fans for a long time than the fact that Mae Marsh had been asked by Mr. Griffith to play in his next production, and that she had consented to do so. Of all the stars who have withdrawn for a time from the screen, none will be welcomed back more eagerly. You will find something about what she has been doing of late, and about her future plans, on the following page.

Rival for Rudy.

Ivor Novello, recently engaged by D. W. Griffith, will make the girls forget Rodolph Valentino, according to those who have seen the recent arrival on the screen. Novello's first American appearance will be in "The Bohemian Girl," a picture made in England.

The return of Mae Marsh to the screen in D. W. Griffith fold is the most interesting bit of news that has been heard for some time in motion picture circles. After six years of home life the little "freckle-faced" girl who became famous in "The Birth of a Nation" is coming back to take one of the leading roles in The White Rose.

NEW ORLEANS (LA.) STATES FEBRUARY 18, 1923

Mae Marsh Comes Home.

MAE MARSH has just signed a contract with D. W. Griffith to play in his next picture, "The White Rose." This is like coming home to Miss Marsh, who played her first part with Mr. Griffith when she was sixteen years old—the little Cameron sister—in "The Birth of a Nation."

Chicago Ill Herald 12-19-22

IBITORS TRADE REVIEW 603

Griffith on Filming Expedition

Touring Five Southern States For Scenes in "The White Rose"

D. W. Griffith left New York Tuesday on a filming expedition through five Southern states to get exterior scenes for his next production "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

Forty-seven locations have been selected for the out-door scenes the story of "The White Rose" demands. With this picture, Griffith is planning to tell one phase of life in the South, the country in which he spent his boyhood. He has planned to do this for many years, it being one of his "pet" ideas to show the charm of Southern life on the screen.

Perhaps never before has a company visited so many locations for one picture, excepting when the story was founded on travel. Each of the forty-seven locations has been selected as ideal in representing one charm of the south. Here it is an old porch, there a home, again a stream, and in another place an orchard. The entire company will travel 370 miles to reach a hill-side on which part of the action is to occur.

This expedition is the first time Griffith has been able to put into effect his idea that action should be filmed in the exact location about which the story is told.

In the future he hopes to make less and less use of his studio as a permanent location, and to keep his company on location the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack. G. W. Bitzer and Hendrik Sartov will head the camera staff.

The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, Treasurer of the Griffith Corporation.

MAE MARSH RETURNS TO GRIFFITH STUDIO

"Little Sister" Is Back Home Again After Many Years.

Mae Marsh "came back home" a few days ago when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." Thus, after an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 years old she came to the Griffith studio with her older sister and was busily upturning stones to watch the black bugs crawl from under when Griffith first saw the play of expression that has made her face unrivalled. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Of Mae Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She was the youngest motion picture star to receive a large salary, long before she was of age having signed a contract for $3,000 a week with Goldwyn.

The intervening years have brought her much experience, and with this she returns to the Griffith direction to face one of the most interesting experimens the picture industry has ever offered.

Feb 1923 N.Y.

Chicago Ill Herald 12-19-22

OLD TIME HOME FINE, D. W. GRIFFITH

Master Of Movies Receives Small Town And Its Populace

BY ROBERTA B. VERMILYA

NEW IBERIA, LA., FEB. 7.—The arrival of D. W. Griffith, his camera men, scenic artists and cast, accompanying a train loaded and a great deal of film equipment in New Iberia, where they are producing parts of "The White Rose," Harold McGrath's last novel, Carol Dempster, Mae Marsh, Neil Hamilton, Ivor Novello and Lucille La Verne, this town is ready to receive the film people in New Iberia with a big welcome. The entire city has put on shoes to parade and has joined in the Mardi Gras festival in honor of the visitors, particularly the Hollywood contingent, for the Mardi Gras celebration is on in Louisiana this week.

Mr. Griffith is accompanied by Neil Hamilton and Carol Dempster, three members of the company, including Mae Marsh, the screen star, will be here Tuesday.

Preparations in the city began the day the news came that the famous film company and the famous film director would be here to take pictures of the old Spanish homes and the Acadian people in their native surroundings. The Mardi Gras celebration is on in Louisiana this week.

OLD PLANTATION HOME TO BE USED IN GRIFFITH FILM

FRANKLIN, LA., FEB. 7.—D. W. Griffith, film impresario, is expected to visit this section of the southern Louisiana background for his new production, "The White Rose," it was learned here today. The picture is partly imagined upon the romantic plantation home here, which is has obtained permission to use in the coming scenes.

It is accompanied by Neil Hamilton and Carol Dempster, three members of the company, including Mae Marsh, the screen star, will be here Tuesday.

Preparations in the city began the day the news came that the famous film company and the famous film director would be here to take pictures of the old Spanish homes and the Acadian people in their native surroundings. The Mardi Gras celebration is on in Louisiana this week.

Griffith Finishing "The White Rose"

D. W. Griffith and his company of players are now at Miami, Fla., finishing his forthcoming photoplay, the feature, "The White Rose," in which will be featured such well known players as Mae Marsh, Carol Dempster, Neil Hamilton, Lucille La Verne, Porter Strong, and many others in "The White Rose" the novel produced and Griffith has flitted into the South for his background and promises to offering which bids fair to be one of great popular interest.

"The White Rose" will show Mr. Griffith at a period in which he has no equal. He will be found working in the natural and picturesque settings of the Southern States and Mexico.

Many scenes in the production will be in the city of Mexico. The White Rose will be produced in the city of Mexico. It will be produced in the city of Mexico. The White Rose will be produced in the city of Mexico. The White Rose will be produced in the city of Mexico. The White Rose

NEW YORK REVIEW

GRIFFITH IS AT MIAMI FINISHING 'THE WHITE ROSE'

This Is an Idyllic Story Unmarred by the Big "Punch"

D. W. Griffith and his company of players are now at Miami, Fla., finishing his new photoplay feature, "The White Rose," in which will be featured such well known players as Mae Marsh, Carol Dempster, Ivor Novello, Neal Hamilton, Lucille LaVerne, Porter Strong, and many others. In "The White Rose," the noted producer and director has dipped into the old South for his background and promises an offering which should prove of great popular appeal.

"The White Rose" will show Mr. Griffith in a mood in which he has no equal; he will be found revelling in the pastoral and painting camera scenes with a touch similar to Corot and Millet. Any student of the progress of the motion picture need only be told that Mr. Griffith is striving for unusual scenic splendor in order to gain an idea of what this forthcoming picture promises.

Quite simple in its fabrication is the story of "The White Rose." It will lack the so-called big spectacular punch; to introduce such into this picture would only mar the continuity of the romance and the sweetness of its fulfillment. The story deals with the true and pure love of a hapless waif and a scion of wealth, who turns to the ministry, only to forsake it and all honors of the world when he finds his position untenable with the wrong that he has done. There is a triangle, but it extends into a quadrangle, involving a girl of wealth and position and a lovely tradesman's son, who makes a way and a name for himself. Intermingled will be the humor of the South in darkey characterization. The denouement proceeds with natural course to a happy conclusion and a moral worked out for all to take as they may see fit. It might be said that the foundation for the principal of the tale may best be found in the Biblical example. "Let he who thinketh he stand take heed lest he fall."

The story of "The White Rose" is a modern one. An impression that this new story has to do with Longfellow's "Evangeline" is erroneous. True it is that Mr. Griffith wandered in the Bayou Teche Country where Longfellow placed the most pathetically tragic part of his exposition of the outrage of 1755, but he did so only for the "atmosphere."

(New York City)
FEBRUARY 9, 1923

New York Review
2-10-23

GRIFFITH TAKES SCENES IN FIVE STATES OF SOUTH

Will Be Gone Three Months With "The White Rose" Company

D. W. Griffith left Tuesday on a filming expedition through five Southern States to get exterior scenes for his next production, "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, La.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

Forty-seven locations have been selected for the outdoor scenes the story of "The White Rose" demands. With this picture Griffith is planning to tell one phase of life in the South; the country in which he spent his boyhood. He has planned to do this for many years, it being one of his "pet" ideas to show the charm of Southern life on the screen.

Perhaps never before has a company visited so many locations for one picture, excepting where the story was founded on travel. Each of the forty-seven locations will be seen in the picture. Here it is an old porch, there a home, again a stream and in another place an orchard. The entire company will travel 370 miles to reach a hillside on which part of the action is to occur.

This expedition is the first time Griffith has been able to put into effect his idea that action should be filmed in the exact location about which the story is told.

In the future he hopes to make less and less use of his studio as a permanent location and to keep his company on location the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille Laverne, Joseph Burke and Charles Mack.

CINCINNATI (O.) REEL FACTS
JANUARY 20, 1923

N. Y. EXHIBITOR'S TRADE REVIEW
FEBRUARY 17, 1923

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The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, Treasurer of the Griffith Corporation.

Trenton N. J. Times
1-28-23

NEW ORLEANS (LA.) TIMES-PICAYUNE
FEBRUARY 21, 1923

PLANTATION HOME DELIGHTS GRIFFITH

"Evangeline Oak," Catholic Church and Scenery on Teche Pleases.

St. Martinville, La., Feb. 20.—D. W. Griffith has been here several days taking pictures for his new play, "The White Rose." The scenery along the Teche was particularly appealing he said, especially the "Evangeline Oak," the Catholic Church and several old buildings and plantation scenes.

Mr. Griffith arrived with several of his film stars. They visited the beautiful old home of J. B. Levert on St. John plantation and expressed delight over the architecture, white columns and the gigantic trees with which it is surrounded.

A large crowd of visitors from New Iberia, Jeanerette, Breaux Bridge and Lafayette attracted by the fame of the great film producer, spent the evening here and 300 automobiles could be seen near the place occupied by the company. The director will be here for some time. He explained that part of the play would be staged in Louisiana and part in Florida.

Variety (New York City)
FEBRUARY 15, 1923

throughout Massachusetts

GRIFFITH FILM MAY

Novello's Illness Leaves Whole Company Idle in Louisiana

D. W. Griffith proposes to have his new picture ready for special pre-release exhibition around May 1, timing the presentation about the time general picture releases is reaching its ebb season. The plan is novel and daring in as much as most producers of specials seek to get them started at the top of the fall season.

The picture has suffered something of a setback in the illness with influenza of the star, Ivor Novello, who has been in bed for more than a week and forced to remain behind, while Griffith and the rest of the company are at Franklin, La., on location. It was expected Novello would be able to travel late this week.

Before the producer and his players left New York locations had been selected in five states. John Powers, location man, had traveled for nine weeks picking the spots in accordance with instructions to cover a large section of the old south so that a composite picture of a typical Dixieland mansion could be made.

2/11/23

David W. Griffith, seemingly, is determined to change the habit of idolizing juvenile leading men in favor of ingenues. He has three of these vivacious little ladies in the cast of "The White Rose," which he is making in Florida now. This trio is Mae Marsh, Carol Dempster and Jane Thomas. In the meantime, several West Coast producers are wild about filling their casts with character men. If this keeps up, don't be surprised if the young leading men hold an indignation meeting.

FEB 22 '23

MAE MARSH RETURNS TO GRIFFITH STUDIO

Mae Marsh "came back home" a few days ago when she signed a contract to play a leading part in D. W. Griffith's next production, "The White Rose." Thus, after an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15 years old she came to the Griffith studio with her older sister, and was busily upturning stones to watch the black bugs crawl from under when Griffith first saw the play of expression that has made her face unrivalled. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Of Mae Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She was the youngest motion picture star to receive a large salary, long before she was of age having signed a contract for $3,000 a week with Goldwyn.

The intervening years have brought her much experience, and with this she returns to the Griffith direction to face one of the most interesting experiments the picture industry has ever offered.

NEW ORLEANS (LA.) ITEM
FEBRUARY 21, 1923

Mae Marsh in Leading Role in "The White Rose"

Mae Marsh "came back home" the other day when she signed a contract to play a leading role in D. W. Griffith's next photoplay, now in course of production under the title "The White Rose."

After an absence of six years the little freckle-faced school girl whom Mr. Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh, now widely known and immensely popular among screen fans, was the youngest of all film leading women to attain celebrity. When she was fifteen years old she came to the Griffith studio with her older sister, and was busily upturning stones to watch the black bugs crawl from under when Griffith first saw the play of expression that has made her face unrivalled. A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Griffith Tours South for Film

Will Shoot Exteriors of "The White Rose" Shortly

D. W. Griffith left this week on a filming expedition through five southern states to get exterior scenes for his next production, "The White Rose," its will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, La.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

Forty-seven locations have been selected for the out-door scenes the story of "The White Rose" demands. With this picture Griffith is planning to tell one phase of life in the South; the country in which he spent his boyhood. He has planned to do this for many years, it being one of his "pet" ideas to show the charm of Southern life on the screen.

Perhaps never before has a company visited so many locations for one picture, excepting where the story was founded on travel. Each of the forty-seven locations will be seen in the picture. Here it is an old porch, there a home, again a stream and in another place an orchard. The entire company will travel 370 miles to reach a hillside on which part of the action is to occur.

This expedition is the first time Griffith has been able to put into effect his idea that action should be filmed in the exact location about which the story is told.

In the future he hopes to make less and less use of his studio as a permanent location and to keep his company on location the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille Laverne, Joseph Burke and Charles Mack.

Interested Iberia Folk Crowd Griffith So Close Filming Is Difficult

D. W. Griffith has discovered that picture making has difficulties that have nothing whatever to do with photography, temperamental artists, and little things like that.

He has found that keeping the crowd to the left, the right, in front and back of him from spoiling the set is by no means a consideration to be scoffed at.

Up in New Iberia where, in the heart of the Evangeline country, Griffith is making "The White Rose," folks have mighty near just sidetracked everything during the past week to watch him work. It got so bad at "Shadows On the Teche," the plantation home where many important scenes are laid, that "no trespassing" signs had to be posted.

This, however, was taken in good spirit, and "east upside" continued to throng on the place, according to the local paper. Persons in the precincts are traveling miles, if need be, to see them. Long strollers are made, strollers, however, seem to be the crowd for he has evidently a dream to act in the pictures.

Hundreds from towns miles and Franklin with some persons coming all of the movie people at New Iberia, a communication asking that Mr. Griffith be requested that every Iberian be permitted to act in the pictures. The collective three was received at noon.

Griffith And Stars To See Premiere Here

Director, Carol Dempster and Others to See "Gas Revelling Night"

Griffith and His Company Are Guests At Mardi Gras

MOTION PICTURE NEWS (N. Y. City)
FEBRUARY 10, 1923

Well-Known Ingenues in D. W. Griffith Cast

The cast assembled for D. W. Griffith's forthcoming production, "The White Rose," will present three well-known screen ingenues in important roles in the persons of Mae Marsh, Carol Dempster and Jane Thomas. "The White Rose" company is now in Florida, where Mr. Griffith is making his headquarters at the Brunton studios in Miami.

New York Film Daily
2/5/23

Southern Stories

May Be Made by Griffith—New Orleans After Studio for Winter Production

D. W. Griffith is making his first Southern story since "The Birth of a Nation." The producer is known to have a fondness for that type of picture and it may not prove surprising to find him making a series of productions in which the Southern locale figures prominently.

Griffith's present picture is "The White Rose." He expects to finish it by April and have it ready for exhibition in May. Recently a committee of New Orleans business men came to New York to confer with him regarding the possibilities of making the Southern city his winter production headquarters. It is said that a site has already been selected for the prospective plant and that only the necessary word from Griffith is necessary to start operations. Griffith is in New Orleans this week at which time the studio plan may be taken up.

N. Y. EXHIBITOR'S TRADE REVIEW
MARCH 17, 1923

D. W. Griffith at Miami Completing "The White Rose"

D. W. Griffith and his company of players, are now at Miami, Fla., finishing his forthcoming photoplay feature, "The White Rose," in which will be featured Mae Marsh, Carol Dempster, Ivor Novello, Neal Hamilton, Lucille La Verne, Porter Strong and many others. In this picture the noted producer and director has dipped into the old South for his background and promises an offering which should prove of great popular appeal.

Quite simple in its fabrication is this story. It deals with the true and pure love of a hapless waif and a scion of wealth, who turns to the ministry, only to forsake it and all honors of the world when he finds his position untenable with the wrong he has done. There is a triangle, but it extends into a quadrangle, involving a girl of wealth and position and a lowly tradesman's son, who makes a way and a name for himself. Intermingled will be the humor of the South in darkey characterization. The denouement proceeds with natural course to a happy conclusion.

Mr. Griffith began work on this new screen offering at his studio at Mamaroneck, N. Y.

MOTION PICTURE WORLD (N. Y.)
FEBRUARY 17, 1923

Mae Marsh Returns To Griffith Studio

Mae Marsh "came back home" a few days ago when she signed a contract to play a leading part in D. W. Griffith's next production, The White Rose.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was fifteen years old she came to the Griffith studio with her older sister, and was busily upturning stones to watch the black bugs crawl from under when Griffith first saw the play of expression that has made her face unrivalled. A year later she was known throughout the world as the little sister of the Cameron family in The Birth of a Nation.

SPRINGFIELD (OHIO) SUN

Mae Marsh Is Back At Griffith Studio

"Little Sister" Returns Home Again After Many Years.

Mae Marsh "came back home" a few days ago when she signed a contract to play a leading part in D. W. Griffith's next production. "The White Rose." Thus, after an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

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She was the youngest motion picture star to receive a large salary, long before she was of age having signed a contract for $3,000 a week with Goldwyn.

MR. GRIFFITH AND HIS COMPANY ARE IN NEW ORLEANS

Are Guests of the City During the Lively Mardi Gras Week

DIRECTOR TOURING SOUTH ON LOCATION

D. W. Griffith has gone on a filming expedition through five southern states to get exterior scenes for his next production, "The White Rose." The new film will be released throughout United Artists exchanges following "One Exciting Night," the current D. W. G. mystery film, showing at the Mission theater here.

The producer is now visiting in Louisiana, Mississippi, Alabama, Georgia and Florida. The company hopes on its return trip to stop over in Los Angeles to renew old acquaintances.

In the future Griffith hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time. If this move foreshadows the several times predicted abandonment of the Mamaroneck plant remains to be seen.

The company which Griffith has with him includes Mae Marsh, Ivor Novello, Carol Dempster (the little heroine of "One Exciting Night"), Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack. G. W. Bitzer, who left Griffith some time ago, returns as chief camera man, working with Hendrik Sartov.

GRIFFITH FLITS.

D. W. Griffith marshalled his "The White Rose" company together last week, whistled to his dog, drew the fires at the Mamaroneck studios and, accompanied by his troupe, flitted South.

He will make exteriors in five different Southern states before returning to New York. The first shooting will take place at Franklin, La., and from there the Griffith party will travel through Mississippi, Alabama, Georgia and Florida. In all they will visit forty-seven locations, each having been selected because it is naturally fitted into the background requirements of the story. In one instance the entire company will travel 370 miles to reach a hillside that has just the contour demanded. Among those who left were Mae Marsh, Carol Dempster, Ivor Novello, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack.

Griffith Tours 5 Southern States for Scenes in "The White Rose"

Griffith May Do Work Here

AS PUBLISHED exclusively in last Saturday's Examiner, the abandonment of Griffith's Eastern studio is apt to become a reality. Whether he will decide definitely on New Orleans as his new headquarters or come all the way to Los Angeles is open to conjecture.

He is now visiting locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes of "The White Rose," which, by the way, will be released by United Artists following "One Exciting Night," now showing at the Mission Theater, were shot at Franklin, La.

The company that Griffith took included Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack.

Griffith has made the statement that he hopes to make less and less use of his studio as time goes on, his desire being to use location almost exclusively.

During the three months of this trip through the South the Mamaroneck studios will be closed.

EXHIBITORS HERALD, CHICAGO
FEBRUARY 3, 1923

Griffith Considering Plant in New Orleans

(Special to Exhibitors Herald)

NEW ORLEANS, LA., Feb. 20.—Reports that D. W. Griffith may soon have a studio in New Orleans are current. It is known that a committee of Angelers has been negotiating with Mr. Griffith for some time regarding a plant here for winter production. Sites which would serve the purpose have been found and funds necessary for promotion of the structure have been pledged, it is said.

While in New Orleans with his company, which is filming "White Rose," Mr. Griffith was the guest of the city at the annual Mardi Gras carnival.

MOTION PICTURE WORLD (N. Y.)

Griffith Goes on Tour

To Make Scenes in Five Southern States for "White Rose"

D. W. Griffith has left on a filming expedition through five southern states to get exterior scenes for his next production, "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

In the future he hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack. G. W. Bitzer and Hendrik Sartov will head the camera staff.

The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, treasurer of the Griffith Corporation.

Takes "White Rose" Scenes in South

N. Y. JOURNAL OF COMMERCE

FEB 7 1923

production will be made under the personal supervision of Henry Miller. The performance of the play will be given on March 5, in Philadelphia.

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Boston (Mass) Post 2/8/23

Did You Know That

Ivor Novello, called "the handsomest actor in England," wrote the great war song, "Keep the Home Fires Burning." Mr. Novello is now in America playing in Mr. D. W. Griffith's "The White Rose." His first appearance on the screen in this country, was in "Gypsy Passion," a Vitagraph importation.

Duluth (Minn) Herald 1/18/23

D. W. Griffith is almost set to waft away to the shale of the old grapefruit tree. He notified Mae Marsh and the rest of his company, now busy making "The White Rose" out Mamaroneck way, to be ready on a moment's notice to flit to Florida.

"We are all ready," announced the producer-director yesterday, "but I don't know exactly what day we shall leave. I want to deny, however, before I go, the rumor that has come out of Los Angeles that has me all packed up and ready to shift my studio activities from Long Island to Hollywood. The story is not true. I'm here to stay."

Washington Herald D.Y. 2/3

D. W. Griffith has begun rehearsals on his next picture, which is to be produced under the title "The White Rose." It will have a southern setting.

Portland (Me) Press Herald 2/2

of the [illegible] to the amount of $1,437,000, which makes him the prize customer of the Government among writers of plays in the matter of income tax.

"The White Rose," David W. Griffith's next photoplay production, will feature three different types of ingenue. Mae Marsh, wistful and pathetic, will be one; Carol Dempster, the sedate, another, and June Thomas will be the vampish flapper. With these three varied types of young womanhood, Mr. Griffith is planning to tell the story of the girl of today. The company leaves this week to make outdoor scenes in Florida.

N. Y. Picture Play Magazine

MAY 1923

Photo by Wademoyen

IVOR NOVELLO needs no further tribute to his talents than the simple announcement that with the young actors of the world to choose from, D. W. Griffith selected him to be the leading player of his next seven pictures. The upper photograph shows him as he appeared in "Spanish Love" in London. The lower one is an informal photograph of him as he is. And on the opposite page you will find an informal chat with him which will probably convince you that, as usual, Mr. Griffith made a good choice.

N. Y. EXHIBITOR'S TRADE REVIEW
MARCH 31, 1923

D. W. Griffith Arouses Interest of Miami Business Men

The recent arrival of D. W. Griffith at Miami, Fla., where he is finishing scenes for his new photoplay feature for United Artists, "The White Rose," has resulted in a motion picture boom in that city. Everybody is talking pictures and picture-making and the townfolk are dreaming dreams of Miami replacing Hollywood as the cinema capitol, it is announced.

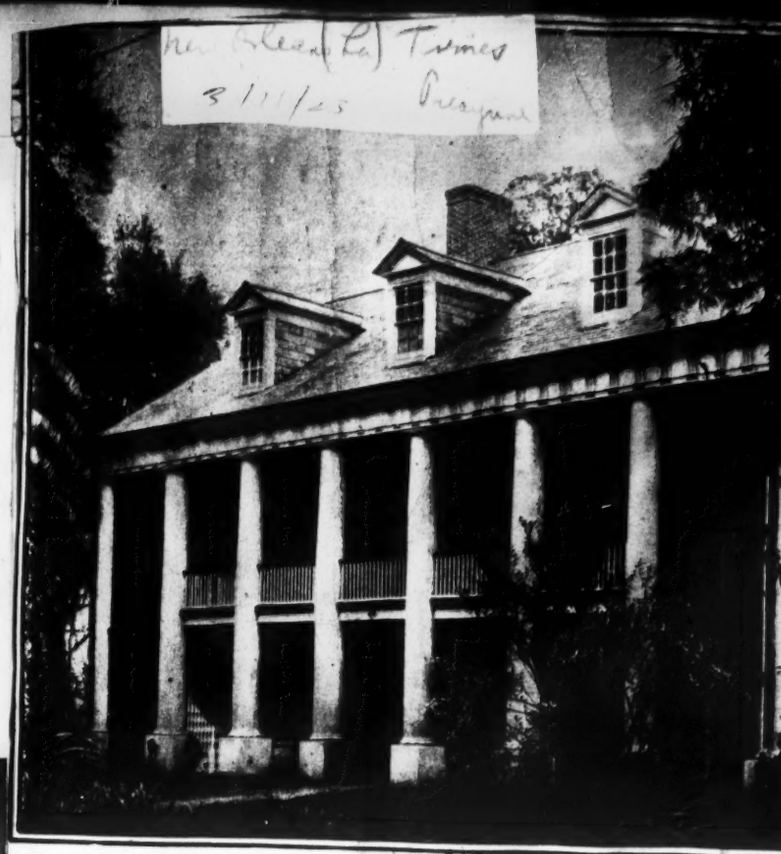
In the past other directors and producers have worked at Miami, but none has ever awakened the wide-spread enthusiasm among the business men of the town as has Mr. Griffith.

Out in Hialeah, the new suburb, and where is located the large and newly equipped studio Mr. Griffith has leased for a time, real estate interests are looking forward to the eventual formation of a motion picture colony. The residents of Miami have left nothing undone to make the stay of Mr. Griffith a pleasing one and have offered their homes and lawns to the producer for exterior scenes should he wish to use them.

On the contrary, Mr. Griffith has not sought the modern and splendid estates so much as he has quaint old Southern vistas in his forthcoming picture.

Mr. Griffith also has found certain locales at Fort Lauderdale, and has spent hours along the hyacinth strewn New River and in dells in that vicinity.

New Orleans (La) Times 3/11/23 Picayune



Levert home at St. Martinville, La., selected as typical old Louisiana setting for a Griffith photoplay. It is a splendid example of a fascinating architecture.
—Animated Film Photo.

MOVING PICTURE WORLD (N. Y.)
MARCH 31, 1923

Griffith Finishing Picture at M

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Photographs by Frank Ross

Lillian Gish has left the Griff studios for a starring contr and all signs point to the f that Mae Marsh will return her old place in the D. W. productions. She is seen h in her rôle of the flapper c arette girl in "The White Ro

D (OHIO) NEWS

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Chicago Herald / Journal of Commerce

[illegible] Griffith's [illegible] production, "The White Rose," [illegible] Mae Marsh returns to D. W. Griffith to play the leading role in "The White Rose," a photoplay [illegible] of "Vengeance of the Deep," which was

[illegible] D. W. Griffith has closed his [illegible] studios for a period of three months, and has [illegible] for a tour of several months [illegible] for the purpose of filming his new production, "White Rose." With [illegible] Mr. Griffith and his company will visit Louisiana, Mississippi, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana. In the figure of speech to make him and his use of his studios as a permanent home, and to keep his company as [illegible] the working part of the production. The cast for "White Rose" includes Mae Marsh, Carol Dempster, June Thomas, Neil Hamilton, Charles Ray, Frank Bacon, Porter Strong, Paul Gordon, Kate Bruce, Jack Dillon, Mack Swain, Ralph Lewis, Dorothy Gish, Mr. Griffith's [illegible] Lillian Gish, the [illegible] of the Griffith [illegible] in the Griffith [illegible] Dorothy Gish [illegible] Lillian Gish [illegible] Griffith [illegible] Lillian Gish [illegible] Griffith [illegible] Lillian Gish [illegible] Griffith

N. Y. EXHIBITOR'S TRADE REVIEW
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Touring Five Southern States For Scenes in "The White Rose"

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NEW ORLEANS (LA.) TIMES PICAYUNE
FEBRUARY 21, 1923

PLANTATION HOME DELIGHTS GRIFFITH

"Evangeline Oak," Catholic Church and Scenery on Teche Pleases.

St. Martinville, La., Feb. 20.—D. W. Griffith has been here several days taking pictures for his new play, "The White Rose." The scenery along the Teche was particularly appealing he said, especially the "Evangeline Oak," the Catholic Church and several old buildings and plantation scenes.

Mr. Griffith arrived with several of his film stars. They visited the beautiful old home of J. B. Levert on St. John plantation and expressed delight over the architecture, white columns and the gigantic trees with which it is surrounded.

A large crowd of visitors from New Iberia, Jeanerette, Breaux Bridge and Lafayette attracted by the fame of the great film producer, spent the evening here and 300 automobiles could be seen near the place occupied by the company. The director will be here for some time. He explained that part of the play would be staged in Louisiana and part in Florida.

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throughout Massachusetts

GRIFFITH FILM MAY

Novello's Illness Leaves Whole Company Idle in Louisiana

D. W. Griffith proposes to have his new picture ready for special pre-release exhibition around May 1, timing the presentation about the time general picture releases is reaching its ebb season. The plan is novel and daring in as much as most producers of specials seek to get them started at the top of the fall season.

The picture has suffered something of a setback in the illness with influenza of the star, Ivor Novello, who has been in bed for more than a week and forced to remain behind, while Griffith and the rest of the company are at Franklin, La., on location. It was expected Novello would be able to travel late this week.

Before the producer and his players left New York locations had been selected in five states. John Powers, location man, had traveled for nine weeks picking the spots in accordance with instructions to cover a large section of the old south so that a composite picture of a typical Dixieland mansion could be made.

MOTION PICTURE NEWS (N. Y. City)
FEBRUARY 10, 1923

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N. Y. EXHIBITOR'S TRADE REVIEW
MARCH 17, 1923

GRIFFITH TAKES SCENES IN FIVE STATES OF SOUTH

Will Be Gone Three Months With "The White Rose" Company

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CINCINNATI (O.) REEL FACTS
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The intervening years have brought her much experience, and with this she returns to the Griffith direction to face one of the most interesting experiments the picture industry has ever offered.

SACRAMENTO (CALIF.) BEE

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SPRINGFIELD (OHIO) SUN

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The producer is now visiting in Louisiana, Mississippi, Alabama, Georgia and Florida. The company hopes on its return trip to stop over in Los Angeles to renew old acquaintances.

In the future Griffith hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time. If this move foreshadows the several times predicted abandonment of the Mamaroneck plant remains to be seen.

The company which Griffith has with him includes Mae Marsh, Ivor Novello, Carol Dempster (the little heroine of "One Exciting Night"), Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack. G. W. Bitzer, who left Griffith some time ago, returns as chief camera man, working with Hendrik Sartov.

Griffith May Do Work Here

AS PUBLISHED exclusively in last Saturday's Examiner, the abandonment of Griffith's Eastern studio is apt to become a reality. Whether he will decide definitely on New Orleans as his new headquarters or come all the way to Los Angeles is open to conjecture.

He is now visiting locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes of "The White Rose," which, by the way, will be released by United Artists following "One Exciting Night," now showing at the Mission Theater, were shot at Franklin, La.

The company that Griffith took included Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack.

Griffith has made the statement that he hopes to make less and less use of his studio as time goes on, his desire being to use location almost exclusively.

During the three months of this trip through the South the Mamaroneck studios will be closed.

EXHIBITORS HERALD, CHICAGO
FEBRUARY 3, 1923

D. W. Griffith at Miami Completing "The White Rose"

D. W. Griffith and his company of players, are now at Miami, Fla., finishing his forthcoming photoplay feature, "The White Rose," in which will be featured Mae Marsh, Carol Dempster, Ivor Novello, Neal Hamilton, Lucille La Verne, Porter Strong and many others. In this picture the noted producer and director has dipped into the old South for his background and promises an offering which should prove of great popular appeal.

Quite simple in its fabrication is this story. It deals with the true and pure love of a hapless waif and a scion of wealth, who turns to the ministry, only to forsake it and all honors of the world when he finds his position untenable with the wrong he has done. There is a triangle, but it extends into a quadrangle, involving a girl of wealth and position and a lowly tradesman's son, who makes a way and a name for himself. Intermingled will be the humor of the South in darky characterization. The denouement proceeds with natural course to a happy conclusion.

Mr. Griffith began work on this new screen offering at his studio at Mamaroneck, N. Y.

MOVING PICTURE WORLD (N. Y.)
FEBRUARY 17, 1923

Griffith Goes on Tour

To Make Scenes in Five Southern States for "White Rose"

D. W. Griffith has left on a filming expedition through five southern states to get exterior scenes for his next production, "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

In the future he hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack. G. W. Bitzer and Hendrik Sartov will head the camera staff.

The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, Treasurer of the Griffith Corporation.

Griffith Considering Plant in New Orleans

NEW ORLEANS, LA., Feb. 20.—Reports that D. W. Griffith may soon have a studio in New Orleans are current. It is known that a committee of Angelenos has been negotiating with Mr. Griffith for some time regarding a plant here to be used for winter production. Sites which would serve the purpose have been found and funds necessary for preparation of the structure have been pledged, it is said.

While in New Orleans with his company, which is filming "White Rose," Mr. Griffith was the guest of the city at the annual Mardi Gras carnival.

MOVING PICTURE WORLD (N. Y.)

Mae Marsh in Leading Role in "The White Rose"

Mae Marsh "came back home" the other day when she signed a contract to play a leading role in D. W. Griffith's next photoplay, now in course of production under the title "The White Rose."

After an absence of six years the little freckle-faced school girl whom Mr. Griffith moulded into fame in "The Birth of a Nation" returns to his direction again to resume her career.

Mae Marsh, now widely known and immensely popular among screen fans, was the youngest of all film leading women to attain celebrity. When she

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NEW ORLEANS (LA.) ITEM
FEBRUARY 21, 1923

Interested Iberia Folk Crowd Griffith So Close Filming Is Difficult

D. W. Griffith has discovered that picture making has difficulties that have nothing whatever to do with photography, temperamental artists, and little things like that.

He has found that keeping the crowd to the left, the right, in front and back of him from spoiling the set is by no means a consideration to be scorned at.

Up in New Iberia where, in the heart of the Evangeline country, Griffith is making "The White Rose," folks have nights near just stockpiled everything during the past week to watch him work. It got so bad out at "Shadows On the Teche," the plantation home where many romantic dream are laid, that "no trespassing" signs had to be posted.

This, however, was taken in good spirit, and "near crowds" continue to gather on the place, according to the local paper. Farmers in the parishes are spending miles to look on and how they can, "gawk" to see how "film stars" and "movie" Griffith, behind, mean, in the round for his new drama about a down in set in the storm.

The Monday from a mile radius of the movie people at New Iberia, communicated asking that Iberia, the Cameron, be produced that which Iberia's and consequently a shipping the patronizing class was received at school.

Griffith And Stars To See Premiere Here

Director, Carol Dempster and Others to See "One Exciting Night"

MR. GRIFFITH AND HIS COMPANY ARE IN NEW ORLEANS

Are Guests of the City During the Lively Mardi Gras Week

D. W. Griffith and his company of players making "The White Rose" were the guests of the city of New Orleans at the annual Mardi Gras carnival this week.

Griffith Tours 5 Southern States for Scenes in "The White Rose"

D. W. Griffith left Tuesday on a filming expedition through five Southern states to get exterior scenes for his next production, "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, Louisiana.

This is the first time in three years that Griffith has closed his Mamaroneck studios for an extended time, as he expects to remain in the South for three months.

In the future he hopes to make less and less use of his studio as a permanent location, and to keep his company on locations the greater part of the time.

The company which Griffith takes includes Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Joseph Burke and Charles Mack.

The entire technical staff has been employed for the trip, with the company under the management of J. C. Epping, Treasurer of the Griffith Corporation.

Griffith and His Company Are Guests At Mardi Gras

Takes "White Rose" Scenes in South

N. Y. JOURNAL OF COMMERCE
FEB 7 1921

production will be made under the personal supervision of Henry Miller. The performance of the play will be given on March 5, in Philadelphia.

D. W. Griffith left yesterday on a filming expedition through five Southern States to get exterior scenes for his next production "The White Rose." He will visit locations in Louisiana, Missis- The first scenes will be taken at Franklin, La. This is the first time in three years that Mr. Griffith has closed his Mamaroneck studios for an extended time.

Boston (Mass) Post
2/8/23

Did You Know That

Ivor Novello, called "the handsomest actor in England," wrote the great war song, "Keep the Home Fires Burning." Mr. Novello is now in America playing in Mr. D. W. Griffith's "The White Rose." His first appearance on the screen in this country, was in "Gypsy Passion," a Vitagraph importation.

Duluth (Minn) Herald
1/17/23

D. W. Griffith is all set to waft away to the shade of the old grapefruit tree. He notified Mae Marsh and the rest of his company, now busy making "The White Rose" out Mamaroneck way, to be ready on a moment's notice to flit to Florida.

"We are all ready," announced the producer-director yesterday, "but I don't know exactly what day we shall leave. I want to deny, however, before I go, the rumor that has come out of Los Angeles that has me all packed up and ready to shift my studio activities from Long Island to Hollywood. The story is not true. I'm here to stay."

Washington Herald
D.Y.23

D. W. Griffith has begun rehearsals on his next picture, which is to be produced under the title "The White Rose." It will have a southern setting.

Portland (Me) Herald
2/2

of the game to the amount of $1,437,- 000 which makes him the prize customer of the Government among writers of plays in the matter of income tax.

"The White Rose," David W. Griffith's new photoplay production, will feature three different types of ingenue. Mae Marsh, wistful and pathetic, will be one; Carol Dempster, the sedate, another, and June Thomas will be the vampish flapper. With these three varied types of young womanhood, Mr. Griffith is planning to tell the story of the girl of today. The company leaves this week to make outdoor scenes in Florida.

GRIFFITH GOES SOUTH

D. W. Griffith has left New York on a filming expedition through five Southern States to get exterior scenes for his next production, "The White Rose." He will visit locations in Louisiana, Mississippi, Alabama, Georgia and Florida. The first scenes will be taken at Franklin, La.

Chicago Daily Journal of Commerce

N. Y. Picture Play Magazine
MAY 1923

Photo by Wademyen

IVOR NOVELLO needs no further tribute to his talents than the simple announcement that with the young actors of the world to choose from, D. W. Griffith selected him to be the leading player of his next seven pictures. The upper photograph shows him as he appeared in "Spanish Love" in London. The lower one is an informal photograph of him as he is. And on the opposite page you will find an informal chat with him which will probably convince you that, as usual, Mr. Griffith made a good choice.

N. Y. EXHIBITOR'S TRADE REVIEW
MARCH 31, 1923

D. W. Griffith Arouses Interest of Miami Business Men

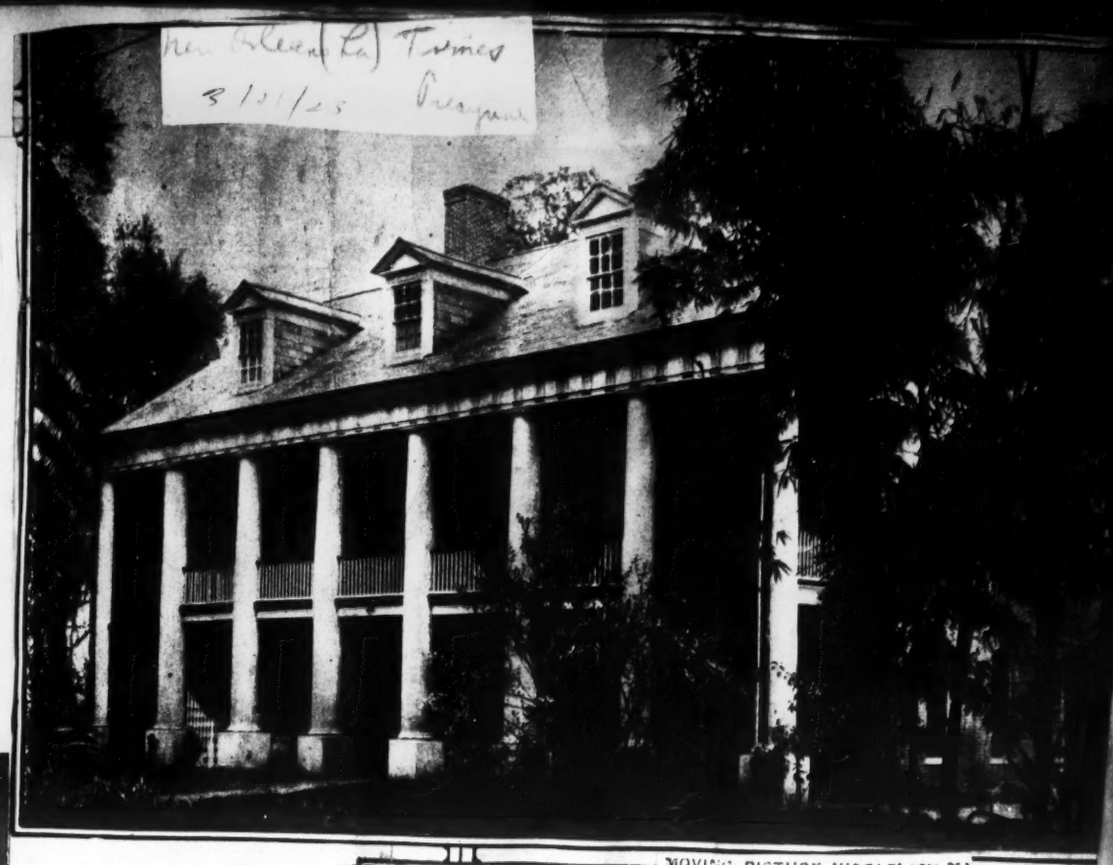
The recent arrival of D. W. Griffith at Miami, Fla., where he is finishing scenes for his new photoplay feature for United Artists, "The White Rose," has resulted in a motion picture boom in that city. Everybody is talking pictures and picture-making and the townfolk are dreaming dreams of Miami replacing Hollywood as the cinema capitol, it is announced.

In the past other directors and producers have worked at Miami, but none has ever awakened the wide-spread enthusiasm among the business men of the town as has Mr. Griffith.

Out in Hialeah, the new suburb, and where is located the large and newly equipped studio Mr. Griffith has leased for a time, real estate interests are looking forward to the eventual formation of a motion picture colony. The residents of Miami have left nothing undone to make the stay of Mr. Griffith a pleasing one and have offered their homes and lawns to the producer for exterior scenes should he wish to use them.

On the contrary, Mr. Griffith has not sought the modern and splendid estates so much as he has quaint old Southern vistas for his forthcoming picture.

Mr. Griffith also has found certain locales at Fort Lauderdale, and has spent hours along the hyacinth strewn New River and in dells in that vicinity.



New Orleans (La) Times
3/11/23 Picayune

Levert home at St. Martinville, La., selected as typical old Louisiana setting for a Griffith photoplay. It is a splendid example of a fascinating architecture.
—Animated Film Photo.

BROOKLYN MOTION PICTURE MAG.
MAY 1923

MOVING PICTURE WORLD (N. Y.)
MARCH 31, 1923

Griffith Finishing Picture at Miami

The recent arrival of D. W. Griffith at Miami, Fla., where he is finishing scenes for his new photoplay feature for United Artists Corporation, "The White Rose," has resulted in a motion picture boom in that city. Everybody is talking pictures and picture-making and figuring on Miami replacing Hollywood as the cinema capital.

Out in Hialeah, the new suburb, and where is located the large and newly equipped studio Mr. Griffith has leased for a time, real estate interests are looking forward to the eventual formation of a motion picture colony. The residents of the entire city of Miami have left nothing undone to make the stay of Mr. Griffith a pleasing one.

Lillian Gish has left the Griffith studios for a starring contract and all signs point to the fact that Mae Marsh will return to her old place in the D. W. G. productions. She is seen here in her rôle of the flapper cigarette girl in "The White Rose"

D (OHIO) NEWS

Here Is Screen's Oldest 'Extra'

Tom Griffith and Carol Dempster

PICTURE WORLD (N. Y.)
APRIL 21, 1923

Long Contract for Neil Hamilton, Who Is In "The White Rose"

Neil Hamilton, who was recently discovered by D. W. Griffith, has just signed a long term contract to appear in pictures made by that producer. He will demonstrate his ability in "The White Rose" which Griffith will present some time this summer.

Hamilton is familiar to many theatre patrons and to most anyone who studies magazines and billboards. For five years he worked as an extra with Kitty Gordon, then with Mae Marsh. He has posed for many commercial artists and is perhaps best known as the "Dobbs Hat" and "Stetson Hat" youth. James Montgomery Flagg, Harrison Fisher, Howard Chandler Christy, Charles Dana Gibson and Clarence Underwood are among those who have used him as a model.

On the stage he appeared with De Wolfe Hopper in "The Better Ole" with Grace George in "The Ruined Lady."

WASHINGTON SOCIETY LEADER IN MIAMI DIRECTING MOVIE SCENE

The Cincinnati Commercial Tribune, Sunday April 1, 1923

Griffith in Defense of Industry

Pioneer Makes Stirring Speech at Miami, Fla., as Guest of the City

NORWALK (Conn.) HOUR
MARCH 1 1928

18

The Battle of the Male Beauties

Choose Your Favorite! Here Are Three Newly Imported Screen Stars Who Threaten the Crown of the Husband of "The Most Envied Woman in America."

Rodolph Valentino, Sartorially Resplendent King of Hearts Among American Screen Stars, Surveys His New Foreign Rivals, When Rodolph Valentino and His Beautiful Wife Danced Recently Before New York's "400" Every Girl and Woman Present Longed to Be in Winifred Hudnut's Place.

Ivor Novello, Composer of "Keep the Home Fires Burning," Who Comes from England to Challenge the Valentino Screen Supremacy. At Left, a Caricature of Him by Nerman, Famous Swedish Cartoonist.

And This Is Blonde Gladys Cooper, Called "England's Most Beautiful Actress." Said to be Interested Matrimonially in Ivor and the Novello Home Fires.

Charles d'Authier de Rochefort (below) is a Sculpturesque Poser. This Athletic French Film Idol Is the Latest to Crowd Valentino for First Place in the Hearts of His Feminine Admirers.

Ramon Novarro, Another Foreign Rival of Valentino, Has Just Signed a Contract That Will Keep Him in This Country for Four Years.

By Winifred Van Duzer

It is the truth—startling as it may be—that America is plotting treason to her own personally crowned and courted King—the Monarch of Manly Charm!

Is it actual fact that he, whose dreaming, pensive eyes, looking out from polished pages on silver screens, lure not feminine hearts a-flutter only but far—whose smile has earned the execration of those who deem male patchouli—whose gracious manner and love-making—but why go on?—is it actual fact that the astonishing Knight of Adventure, this "Romance Boy" is to be tossed and trampled while another is set up in his place?

For Rodolph Valentino no longer is the only man, by any kind in the country.

Up at Hollywood has come another like the Sheikh, Italian, resembling him somewhat in cast of face and body, but possessing many accomplishments that Rodolph never will have, singer of songs and musical comedy, actor of French stage as well as screen. For Novello is learning to know what the acclaim of those who Rule Hearts—especially Feminine Hearts—that is accord that lure hailed from France, Charles d'Authier de Rochefort, another of the dark, brooding-eyed type, whose every athletic contour, cross-shaped like and Roman nose, has the Adoration's sure footing along the way.

There is still another, Ramon Novarro, Mexican, temperamental young man who just has signed a contract that will keep him for four years in this country. He, too, is a musician and dreamer in his art.

The foreign contenders are vaulting in numbers, and it is not that the Sheik of Hollywood is not in the lists gallantly. Never was he more gallant, more considerate to the gentler sex. Never was he more generous to the world. He plays at golf, he plays the game of golf, he plays the game of golf, he plays the game of

(New York City)
APRIL 7, 1923

Ny. Movie Weekly
5/5/23

From Song Writer to SCREEN STAR

Spectacular rise of *Ivor Novello*, young English *film actor*, who will be seen in *D. W. Griffith's picture*, *"The White Rose"*

Ivor Novello and *Gladys Cooper*, celebrated *English* beauty, in a tense scene from *"The Bohemian Girl."*

"When I came back from the war," said *Mr Novello*, "a *French* producer asked me if I wanted to go into films."

By Lewis F. Levenson

HE IS tall and slender.

He has dark hair, dark eyes, and he brushes his hair straight back from his forehead.

He speaks with a bewitching accent.

——and he is a European.

No, he is not Rudolph Valentino.

He is Ivor Novello, the young European screen star, who D. W. Griffith is presenting in his new picture, "The White Rose."

Ivor Novello is decidedly not Valentino. He is very much himself. Meeting him in the Mamaroneck studio of D. W. Griffith—a studio like none other in the world—was like meeting the owner of the rambling country house itself. For Novello has the distinction of the gentleman, the mark of breeding, about him at all times.

These are his attainments:

He wrote "Keep the Home Fires Burning."

He was a song composer at 15.

He was a war hero, a member of the famous British Flying Corps.

He was a popular English stage star.

He was a popular English movie star.

And now he is D. W. Griffith's newest find, fighting his way up for American success and fame.

"I don't quite know how I did get into the films," he admits. "You see, I worked hard throughout my youth to master music. I studied harmony, counterpoint, I composed, I sang in a choir at Oxford, and then, when I was 19, the war broke out.

"I suppose my mother was the inspiration for 'Keep the Home Fires Burning.' I wrote it a few months after the war broke out. The phrase was wholly my own. I have always been in the habit of getting a phrase first, and then fitting music to it. Mrs. Ella Foster Forbes wrote lyrics for several songs I had composed, and the fall of 1914"—this makes Novello 26 now—"I called her up on the telephone one evening and suggested to her that we write a patriotic song. I had another tune in my head, but when she came over and we started to work on it, I hit on the tune that was later used.

"After the first phrase, the song wrote itself. We had finished it in a rough draft before the evening was over."

THEN, with the sadness of memory:

"There was a bit of tragedy connected with the song. Mrs. Forbes was killed in a Zeppelin raid during the war."

Novello profited handsomely from his famous song. John McCormack sang it in America and he received a royalty on every phonograph record sold.

"I kept busy during the war, with my aviation work. Then, when I came back, a French producer who was looking for an Italian type, came to me and asked me if I wanted to go into the films.

"My friends laughed. 'Why don't you stick to your music?' they asked me. But I thought I would go in for it—and in I went. My first director was the same man who had directed Sarah Bernhardt, Mme. Rejane, and Gaby Deslys, and in the company with me was Phyllis Neilson-Terry, so I started out in good company.

This amazingly handsome, youthful chap has other accomplishments. Only because I had asked him to talk about himself did he ramble on about his playing the lead in the London production of "The Yellow Jacket," the Chinese play which made a tremendous success both here and in London. And he mentioned glibly the two musical comedies he had produced in London last year—just like that!

But his coming to America:

"Mr. Griffith is really the most popular cinema producer in England. He outshines all the others. When he was in England for the showing of 'Orphans of the Storm,' I happened to see him eating dinner with a friend in the Savoy. I was about to leave—was in the coat check room, in fact—when his friend, a journalist of my acquaintance, came up to me and said that Mr. Griffith had asked him who I was. He had replied that I was Ivor Novello, the English film actor. Griffith asked our mutual acquaintance to introduce us. As a result I spent an hour with him on the following day. I felt well pretty much like a raw interviewer going about his first story. I didn't know what to say, but Mr. Griffith put me at ease and we got on splendidly.

"For a long time I did not hear from him, although I understood that he was studying me as a possible member of his company. Finally I received a cable from him, and I dropped everything, rushed through the picture I was working on, working nights, so as to reach America in time.

"At last I arrived here. I had been here before the war, and for a few months after peace, but I was positively thrilled this time. The second day of my arrival I found myself walking into a room where sat Mr. Griffith, Mae Marsh, lovely old Kate Bruce, and other famous folk, and I said to myself:

"'This isn't real, this!'

"But then I knew that it was real, that this was my chance, and that I was going to put myself entirely in Mr. Griffith's hands for him to do with me as he pleased."

An unusual British type is Novello. An exceptional, totally exceptional young man. It won't take him long to find his way into the hearts of American fans.

For he is sincere, intelligent, and . . . good-looking. What more can a girl ask of a screen idol?

And what fine songs he might write, if he could only find the inspiration.

Why my Baby made me Better Actre

"An actress," said *Miss Marsh*, "has to appreciate the fullness of living in order to express it. Motherhood opened my eyes to life."

Charming young screen star, who will appear in the new Griffith picture "The White Rose" *tells how* motherhood has improved *her acting*

As told to Paul Rochester

WHY SHOULDN'T screen actresses talk about their babies?"

Mae Marsh shot the question at me, but I passed it on to Louis Lee Arms, who is Mae Marsh's husband, and who, I thought, ought to know how to answer that question better than I.

But Mr. Arms decided that it was a rhetorical question, for he did not answer it either. Instead he permitted Miss Marsh to continue.

"I am out of sympathy with screen actresses who try to conceal the fact that they have husbands and babies. My baby has made me a better actress. An actress, an actress such as Ethel Barrymore, can have children, and no one would think that the fact that she is a mother would have any but a beneficial influence on her acting. An actress has to experience the fullness of living so as to express it. Motherhood opened my eyes to life.

"Look at my case in another way. I was starring for Goldwyn when baby came and my contract ended. I retired from the screen temporarily, to raise my baby and to ranch. And by ranching, I mean living out on a ranch, raising prunes as prunes can only be raised in California. Until that time, my life had been spent in the movies. I had had"—and she shot a typically Mae Marsh glance at Mr. Arms—"I had had romance, but I had not experienced the great emotion of a woman's life, motherhood.

"Before baby came, I had been playing parts which were typical of my life up to that time. I had been playing ingenues, young girls, and so forth. And I might have gone on playing that sort of thing indefinitely, if that pause in my career had not come.

"Since then I have played in three pictures, two in England and one in the United States, and those three roles have revealed to me and I think will reveal to the fans that motherhood has given me an understanding of the deep-rooted instincts of woman and will enable me to interpret with sureness characters that otherwise I would only have been able to vaguely understand."

MAE MARSH has been away from the screen, the American screen, for several years. She is going to surprise her followers when she returns, for she is nearer the fascinating little girl who played in "The Birth of a Nation" than she has been since her marriage. She looks as youthful, and as wistful, as ever. But she has added something else to her character, and that something else is, in all probability, her knowledge of life as it has come to her through marriage. Then she was a girl actress. Now she is a woman. That, essentially, is the difference.

"I was ranching when an emissary from England traveled the 12,000 miles from London to California to tell me that if I wanted to I could star in two English productions. Baby had just reached the age when I could safely afford to turn the business of feeding and clothing and putting to sleep over to someone else. Naturally with a mother and a sister who were both willing to play the parts of that somebody else, I felt free to accept the engagement. It turned out to be the finest experience I have had, for my work in England was among strangers, in a strange land, yet it gave me a knowledge of my ability t still farther in picture work.

SO I MADE two pictures which we in England, but which were as we as any American picture. One of the the-Next-Best-Thing,' turned out to be big English pictures of the year. T English newspaper doesn't toady mu movies. It has no fan page and gives to reviews. But 'Paddy' went over so b obtained flattering comment from all t press. It will shortly be r America.

"After finishing that contrac back to the United States and weeks gave all my time to bab soon had to begin work on the fith picture, and that has kept m winter.

"I don't see why I shouldn't where credit is due, and as much go to baby in the future as baby By that I mean that bankers' w newspaperwomen, and legitimate and even women athle Bundy, the tennis sta stance—they all have and the world does n them in astonishment over, screen stars have too. One only has to Claire Windsor, Alic Virginia Lee, June Ca many others to prove t

"And I have a little pick with those who try that I am staging a 'co to pictures. Athletes come back, because thei depends on their physical stamina, and ve will physical energy, once lost because return.

"But I think that most motion picture sta the mistake of producing and appearing many pictures each year. They try to m from five to seven pictures each year result that fans expect to see them on th about once every two months. But ve stage players do not appear in a new pl often than once every two or three years. Arliss has not appeared in a new play seasons. Mrs. Fiske just returned after bei for two years. Maud Adams has not ha play on the American stage in many seas she should decide to return, she would said to be staging a 'come-back.'"

THEN CAME the old-fashioned empha Marsh expression of determination, a of the head and a sharpening of the glan

"You can tell the fans that I have alwa with them. My work was merely tem interrupted, for the sake of an experience not have missed for anything in the world

And that experience was the holding of a ing baby in her arms and the realization th baby was hers, entirely, fully hers.

It is a profound influence for any woman enter her life—the more so when it str vibrating harmony upon an exquisitely fi sensitive a nature such as Mae Marsh's, a very fact established at once a closer relati between her and her art.

Mary Marsh Arms, the little daughter of *Mae Marsh*.

This Youngster Is Lucky

A lucky fellow is Ned Hamilton of Brooklyn. One year ago he was acting with a stock company in Brooklyn. This week he signed a three year contract with D. W. Griffith to star in forthcoming film productions.

The great director happened to be in Brooklyn not so many months ago and saw the work of the young actor. Forthwith he engaged him for a film and was so pleased with his acting and his good looks that he gave him a long term contract as soon as the picture was completed.

And now this young Hamilton, who was scarcely known a year ago, is placed highly on the upward path leading to success and another name is added to that already long list which D. W. Griffith's contributions to the art of the motion picture is famous.

In this fashion are men made.

MIAMI (FLA.) METROPOLIS
DECEMBER 11, 1922

Erie, Pa. Times
12-2-22

MOVIELAND
BY DAISY DEAN

BAT DOWN SOUTH IN DIXIE. The lure of picturesque Dixie, scenic and romantic, has brought D. W. Griffith back to Mamaroneck, N. Y., where he is now busily engaged in the production of his latest picture, "The White Rose."

New York Herald
1/8/23

By CLARENCE LANGHORNE

A [illegible]

NEXT GRIFFITH FILM TO BE MADE IN MIAMI IS UNCERTAIN REPORT

Representative of Noted Film Agent Inquires About Miami Studios—Fort Lauderdale People Are Approached

JOE KEATS.

D. W. Griffith Plans Returns to Film Florida

GRIFFITH AIMS FOR STRONG BEAUTY IN HIS NEXT PLAY

AMERICA RETURNING

Griffith Working On New Production

Progress of Film Shown by Griffith Actress at Miami

VALK (Conn.) HERALD
MARCH

18

The Battle of the Male Beauties

Choose Your Favorite! Here Are Three Newly Imported Screen Stars Who Threaten the Crown of the Husband of "The Most Envied Woman in America."

Rodolph Valentino, Sartorially Resplendent King of Hearts Among American Screen Stars, Survers His New Foreign Rivals, When Rodolph Valentino and His Beautiful Wife Danced Recently Before New York's "400" Every Girl and Woman Present Longed to Be in Winifred Hudnut's Place.

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By Winifred Van Duzer

IS it the truth—startling as it may be—that America is plotting treason to her own personally crowned and courted King—the Monarch of Male Charm?

Is it actual fact that to whom dreaming glorious eyes, looking out from patrician pages of silver screen, the set feminine hearts a-flutter may not for—whom smile has ended the exclusive of those who were mere pulchritude—whom great lady manner and love-making—but who are not?—is it actual fact that the astonishing Knights of Adventure this "Romantic Age" is to be lessened and forgotten while another is set up in his place?

Rodolph Valentino as Hugo is the only one of his kind in this country.

But England has made another. The Italian speaking his somewhat in spite of fire and lyric, for producing more contrabandists than Rudolph ever will have dreamed of among and musical sounds, and of course play as well as dance. For Novello is learning to know what the pulsing of those [illegible] Rudolph begins—capacity for [illegible]. And a second from Italy from France, Charles d'Authier de Rochefort, another of the [illegible] Rudolph's [illegible] Rudolph's portrait, [illegible] and Paramount [illegible] for Rudolph's [illegible] Rudolph's [illegible]

There is also another Romeo Novarro, an [illegible] who [illegible] Rudolph [illegible] Rudolph [illegible] Rudolph [illegible]

The Paris [illegible] are trying to [illegible] Rudolph [illegible] Rudolph [illegible] Rudolph

(New York City)
APRIL 7, 1923

Ny. Movie Weekly
5/5/23

From Song Writer to SCREEN STAR

Spectacular rise of *Ivor Novello*, young English *film actor*, who will be seen in *D. W. Griffith's picture*, *"The White Rose"*

Ivor Novello and *Gladys Cooper*, celebrated *English* beauty, in a tense scene from *"The Bohemian Girl."*

"When I came back from the war," said *Mr Novello*, "a *French* producer asked me if I wanted to go into films."

By Lewis F. Levenson

HE IS tall and slender.

He has dark hair, dark eyes, and he brushes his hair straight back from his forehead.

He speaks with a bewitching accent.

——and he is a European.

No, he is not Rudolph Valentino.

He is Ivor Novello, the young European screen star, who D. W. Griffith is presenting in his new picture, "The White Rose."

Ivor Novello is decidedly not Valentino. He is very much himself. Meeting him in the Mamaroneck studio of D. W. Griffith—a studio like none other in the world—was like meeting the owner of the rambling country house itself. For Novello has the distinction of the gentleman, the mark of breeding, about him at all times.

These are his attainments:

He wrote "Keep the Home Fires Burning."

He was a song composer at 15.

He was a war hero, a member of the famous British Flying Corps.

He was a popular English stage star.

He was a popular English movie star.

And now he is D. W. Griffith's newest find, fighting his way up for American success and fame.

"I don't quite know how I did get into the films," he admits. "You see, I worked hard throughout my youth to master music. I studied harmony, counterpoint, I composed, I sang in a choir at Oxford, and then, when I was 19, the war broke out.

"I suppose my mother was the inspiration for 'Keep the Home Fires Burning.' I wrote it a few months after the war broke out. The phrase was wholly my own. I have always been in the habit of getting a phrase first, and then fitting music to it. Mrs. Ella Foster Forbes wrote lyrics for several songs I had composed, and the fall of 1914"—this makes Novello 26 now—"I called her up on the telephone one evening and suggested to her that we write a patriotic song. I had another tune in my head, but when she came over and we started to work on it, I hit on the tune that was later used.

"After the first phrase, the song wrote itself. We had finished it in a rough draft before the evening was over."

THEN, with the sadness of memory:

"There was a bit of tragedy connected with the song. Mrs. Forbes was killed in a Zeppelin raid during the war."

Novello profited handsomely from his famous song. John McCormack sang it in America and he received a royalty on every phonograph record sold.

"I kept busy during the war, with my aviation work. Then, when I came back, a French producer who was looking for an Italian type, came to me and asked me if I wanted to go into the films.

"My friends laughed. 'Why don't you stick to your music?' they asked me. But I thought I would go in for it—and in I went. My first director was the same man who had directed Sarah Bernhardt, Mme. Rejane, and Gaby Deslys, and in the company with me was Phyllis Neilson-Terry, so I started out in good company."

This amazingly handsome, youthful chap has other accomplishments. Only because I had asked him to talk about himself did he rattle on about his playing the lead in the London production of "The Yellow Jacket," the Chinese play which made a tremendous success both here and in London. And he mentioned glibly the two musical comedies he had produced in London last year—just like that!

But his coming to America:

"Mr. Griffith is really the most popular cinema producer in England. He outshines all the others. When he was in England for the showing of 'Orphans of the Storm,' I happened to see him eating dinner with a friend in the Savoy. I was about to leave—was in the coat check room, in fact—when his friend, a journalist of my acquaintance, came up to me and said that Mr. Griffith had asked him who I was. He had replied that I was Ivor Novello, the English film actor. Griffith asked our mutual acquaintance to introduce us. As a result I spent an hour with him on the following day. I felt—well, pretty much like a raw interviewer going about his first story. I didn't know what to say, but Mr. Griffith put me at ease and we got on splendidly.

"For a long time I did not hear from him, although I understood that he was studying me as a possible member of his company. Finally I received a cable from him, and I dropped everything, rushed through the picture I was working on, working nights, so as to reach America in time.

"At last I arrived here. I had been here before the war, and for a few months after peace, but I was positively thrilled this time. The second day of my arrival I found myself walking into a room where sat Mr. Griffith, Mae Marsh, lovely old Kate Bruce, and other famous folk, and I said to myself

"'This isn't real, this?'

"But then I knew that it was real, that this was my chance, and that I was going to put myself entirely in Mr. Griffith's hands for him to do with me as he pleased."

An unusual British type is Novello. An exceptional, totally exceptional young man. It won't take him long to find his way into the hearts of American fans.

For he is sincere, talented, and . . . good-looking. What more can a girl ask of a screen star?

And what fine songs he might write, if he could only find the inspiration.

Why my Baby has made me a Better Actress.

"An actress," said *Miss Marsh*, "has to appreciate the fullness of living in order to express it. Motherhood opened my eyes to life."

Mary Marsh Arms, the little daughter of *Mae Marsh*.

Charming young screen star, who will appear in the new Griffith picture "The White Rose" *tells how* motherhood has improved *her acting*

As told to Paul Rochester

WHY SHOULDN'T screen actresses talk about their babies?"

Mae Marsh shot the question at me, but I passed it on to Louis Lee Arms, who is Mae Marsh's husband, and who, I thought, ought to know how to answer that question better than I.

But Mr. Arms decided that it was a rhetorical question, for he did not answer it either. Instead he permitted Miss Marsh to continue.

"I am out of sympathy with screen actresses who try to conceal the fact that they have husbands and babies. My baby has made me a better actress. An actress, an actress such as Ethel Barrymore, can have children, and no one would think that the fact that she is a mother would have any but a beneficial influence on her acting. An actress has to experience the fullness of living so as to express it. Motherhood opened my eyes to life.

"Look at my case in another way. I was starring for Goldwyn when baby came and my contract ended. I retired from the screen temporarily, to raise my baby and to ranch. And by ranching, I mean living out on a ranch, raising prunes as prunes can only be raised in California. Until that time, my life had been spent in the movies. I had had"—and she shot a typically Mae Marsh glance at Mr. Arms—"I had had romance, but I had not experienced the great emotion of a woman's life, motherhood.

"Before baby came, I had been playing parts which were typical of my life up to that time. I had been playing ingenues, young girls, and so forth. And I might have gone on playing that sort of thing indefinitely, if that pause in my career had not come.

"Since then I have played in three pictures, two in England and one in the United States, and those three roles have revealed to me and I think will reveal to the fans that motherhood has given me an understanding of the deep-rooted instincts of woman and will enable me to interpret with sureness characters that otherwise I would only have been able to vaguely understand."

MAE MARSH has been away from the screen, the American screen, for several years. She is going to surprise her followers when she returns, for she is nearer the fascinating little girl who played in "The Birth of a Nation" than she has been since her marriage. She looks as youthful, and as wistful, as ever. But she has added something else to her character, and that something else is, in all probability, her knowledge of life as it has come to her through marriage. Then she was a girl actress. Now she is a woman. That, essentially, is the difference.

"I was ranching when an emissary from England traveled the 12,000 miles from London to California to tell me that if I wanted to I could star in two English productions. Baby had just reached the age when I could safely afford to turn the business of feeding and clothing and putting to sleep over to someone else. Naturally with a mother and a sister who were both willing to play the parts of that somebody else, I felt free to accept the engagement. It turned out to be the finest experience I have had, for my work in England was among strangers, in a strange land, yet it gave me a knowledge of my ability to carry on still farther in picture work.

SO I MADE two pictures which were produced in England, but which were as well produced as any American picture. One of them, 'Paddy-the-Next-Best-Thing,' turned out to be one of the big English pictures of the year. The average English newspaper doesn't toady much to the movies. It has no fan page and gives little space to reviews. But 'Paddy' went over so big that we obtained flattering comment from all the London press. It will shortly be released in America.

"After finishing that contract I came back to the United States and for a few weeks gave all my time to baby. But I soon had to begin work on the new Griffith picture, and that has kept me busy all winter.

"I don't see why I shouldn't give credit where credit is due, and as much credit will go to baby in the future as baby deserves. By that I mean that bankers' wives, and newspaperwomen, and legitimate actresses, and even women athletes—Mrs. Bundy, the tennis star, for instance—they all have children and the world does not look at them in astonishment. Moreover, screen stars have children, too. One only has to point to Claire Windsor, Alice Joyce, Virginia Lee, June Caprice, and many others to prove that point.

"And I have a little bone to pick with those who try to infer that I am staging a 'come-back' to pictures. Athletes have to come back, because their success depends on their physical stamina, and very rarely will physical energy, once lost because of time, return.

"But I think that most motion picture stars make the mistake of producing and appearing in too many pictures each year. They try to appear in from five to seven pictures each year with the result that fans expect to see them on the screen about once every two months. But very often stage players do not appear in a new play more often than once every two or three years. George Arliss has not appeared in a new play in two seasons. Mrs. Fiske just returned after being away for two years. Maud Adams has not had a new play on the American stage in many seasons. If she should decide to return, she would not be said to be staging a 'come-back.'"

THEN CAME the old-fashioned emphatic Mae Marsh expression of determination, a flounce of the head and a sharpening of the glance.

"You can tell the fans that I have always been with them. My work was merely temporarily interrupted, for the sake of an experience I would not have missed for anything in the world."

And that experience was the holding of a crooning baby in her arms and the realization that the baby was hers, entirely, fully hers.

It is a profound influence for any woman to have enter her life—the more so when it struck in vibrating harmony upon an exquisitely fine and sensitive a nature such as Mae Marsh's, and its very fact established at once a closer relationship between her and her art.

115 YEAR OLD EX-SLAVE.

This Youngster Is Lucky

A lucky fellow is Ned Hamilton of Brooklyn. One year ago he was acting with a stock company in Brooklyn. This week he signed a three year contract with D. W. Griffith to star in forthcoming film productions.

The great director happened to be in Brooklyn not so many months ago and saw the work of the young actor. Forthwith he engaged him for a film and was so pleased with his acting and his good looks that he gave him a long term contract as soon as the picture was completed.

And now this young Hamilton, who was scarcely known a year ago, is placed finally on the upward path leading to success and another name is added to that already long list which is D. W. Griffith's contribution to the art of the motion picture in America. In this fashion are men made.

MIAMI DAILY METROPOLIS
DECEMBER 12, 1922

NEXT GRIFFITH FILM TO BE MADE IN MIAMI IS UNCERTAIN REPORT

Representative of Noted Producer Inquires About Miami Studios—Fort Lauderdale People Are Approached

JOE BRAGA

D. W. Griffith Party Returns to Miami From Florida

Griffith Aims for Young Beauty in His Next Film

Griffith Working On New Production

Progress of Films Is Shown by Griffith in Address at Miami, Fla.

KAY POWER SOUTH IN DIXIE, the form of [illegible] Kay Power, [illegible] of the lead [illegible] Robins Dishman, in Charleston, S. C., lately and [illegible] for this part in D. W. Griffith's film [illegible] "The White Rose."

P. Classics-Brooklyn, N. Y.
MAY 1923

MAE MARSH

Who returns to the Griffith fold in "The White Rose," a typical tearful tragic Mae Marsh part. This pensive study of her was taken during her English sojourn, where she has been away making pictures, too long away, we say, with the fans who will welcome her back

While in the Bayou Teche country, in Western Louisiana, D. W. Griffith, of moving picture fame, discovered an ex-slave who, court records show, is 113 years old. He is Tom Jenkins, half negro and half Choctaw Indian. He lives on the J. B. La Vert estate at St. John, La. Here he is, outside his home, with Mae Marsh and Carol Dempster beside him. In the next row are Ivor Novello and Neal Hamilton, and in the rear are Mr. Griffith and Miss Lucille La Verne, character actress, shown holdin'g Jenkins' great-great-grandson.

EXHIBITORS HERALD, CHICAGO
MARCH 31, 1923

Mae Marsh, who has returned to D. W. Griffith forces to play featured role in "The White Rose," is here discussing scene of this Southern story with Tom Jenkins, 113 years old, while ex-slave's great-great-grandson listens to talk.

NEW ORLEANS (LA.) ITEM
FEBRUARY 15, 1923

GRIFFITH FILM PARTY DUE TO RETURN TO N.O.

Are Expected to Attend Premiere of New Production

Thursday is David Wark Griffith day in New Orleans and other parts of Louisiana. The great moving picture producer and his galaxy of stars are flitting about from one section to the other to such an extent that it is difficult to keep track of them.

Mae Marsh, one of the stars of "The Birth of A Nation" spent Wednesday night and Thursday forenoon in New Orleans with her three-and-a-half-year-old baby, Mary, leaving for the Teche country just before noon.

Party Due to Arrive Here

Carroll Dempster, heroine of "One Exciting Night," Griffith's new picture, the premiere of which is scheduled for Thursday at the Liberty theatre, was due to arrive Thursday night with Mr. Griffith and a group of other stars, all of whom will attend the Liberty theatre for the first night screenings of the new production which is classified as a melodrama with comedy.

The Griffith special train, which will make a flying trip from the home of Evangeline, will also bring Lucille La Verne, famous character actress and Porter Strong whose negro delineations have made him a popular figure on the screen.

Mr. Griffith and his various stars will appear in person at the Liberty at 8 and 10 p. m. Thursday.

Miss Marsh only recently returned from England where she was the star of three big feature pictures, all of which will be shown in this country before long.

"Birth of a Nation" Her Favorite

"My favorite picture of those in which I have appeared," said Miss Marsh in her apartments at the St. Charles hotel, "is 'The Birth of a Nation.' It is particularly satisfactory to me in that it is still being shown in various parts of the world although it was really the first of all the big pictures. We have reports to show that more than 50,000,000 persons who neither read nor write any language have witnessed the production. One of the amazing things about the picture is that it had a three months' continuous run in Pekin, China.

"The picture which we are to make in the Teche country will be the first I have made under Mr. Griffith's direction since 'Intolerance.'

"Will your daughter be a movie picture actress?" Miss Marsh, who in private life is Mrs. Louis J. Arms, was asked.

"I don't know whether she will be a motion picture actress or not," said the mother but the little girl piped in with her own views.

"I want to be a waiter and a painter of pictures," said little Mary. "I can paint pictures and draw pictures now and when I get to be a big girl I will write books and make big pictures like they have on the walls."

"Good," said Miss Marsh. "I am glad that the question of your career has been settled."

NEW YORK TELEGRAPH
APR 15 1923

Friendly and Comfortable

By
ADELE WHITELY FLETCHER

WE were thinking the other day that it isn't until you meet one of those rare souls, a comfortable person, that you realize how infrequent they are. It was Mae Marsh who called this to our mind. She is warm and kind and sensible. You feel sure she has invested her star wealth wisely instead of squandering it foolishly; that she runs her household systematically and smoothly; and that she has time for the old customs and traditions. And you wouldn't be in the least surprised if you learned that sometimes, thinking wise things, she did foolish things just to prove that she is fallibly human after all.

Incidentally, this might be a good place to rejoice in the mention that Mae Marsh has returned to the D. W. Griffith roster of players after being away somewhere in the neighborhood of four years. All too long. And she is almost childishly pleased over her return and her role in "The White Rose" which they are now making. Lillian Gish has left the Griffith studios for a starring contract and all signs point to the fact that Mae will return to her old place in the D. W. G. productions.

It was interesting to hear how Miss Marsh fell upon resuming her work under Mr. Griffith's direction.

"It was swell. He is so kind," she said along this line. "For the first few days we worked I came home at night and worried. I didn't know if I didn't want to be getting into it. I didn't know if I was doing the right thing."

Can it be that Lillian Gish's temper frightened Mr. Griffith into a realization that he must be careful of his stars? Lillian is a temperamental young lady who knows what she wants and knows how to get it. Mae Marsh is a quiet, sensitive woman who would be the last to make a fuss about anything. Perhaps Mr. Griffith realized that she was a little nervous and that she was worried because she was not sure of herself in her work as quickly as she had been in the past. Perhaps he realized that she was a little afraid of him

NEW YORK REVIEW

GRIFFITH SIGNS IVOR NOVELLO FOR FIVE YEARS

Young English-Italian Leading Man Is to Be Featured

The hearts of several hundred young male motion picture actors will be heavier with the announcement that D. W. Griffith has signed Ivor Novello to an optional contract extending for five years.

Before going abroad for his material Griffith made a survey of all the young men actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience.

This survey began two years ago, when Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

"College training," said Mr. Griffith, "seemed to have blanketed the imagination of the students, and no actor can survive without a vigorous imagination. There was a heavy quality—one might almost say ponderous—in these young men that is a hardship to any acting progress.

"Nor were these college men particularly handsome. It was assumed that college men coming from the better stationed families of the nation would have gifts for acting as well as medicine or law or engineering.

"Why the young men of America who have personal qualifications for acting in motion pictures do not take their opportunities more seriously is difficult to understand.

"The one Christmas gift any producer in America would like above any other would be the opportunity to employ a first-class young leading man who could be developed into a first-class actor.

"In going to England for Mr. Novello we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there. And from now on we think you will find directors not scanning the few extra players who may apply, but scanning the world for that rare being, a good young leading man."

NEWARK, N. J. NEWS

DEC

While other producers feature imitation Valentinos, D. W. Griffith demands real originality and distinction in a juvenile player—and in Ivor Novello, he has found it.

By Helen Klumph

WHEN his just rewards are meted out to D. W. Griffith, he will get a large and shiny gold medal inscribed, "He didn't follow film fashions; he set them." And there will be a particularly noticeable pendant attesting the fact that in the year 1923 when dozens of pseudo-Valentinos were being foisted upon a sorrowing public, Mr. Griffith went out and found a handsome young actor who wasn't in any way an imitation of an established film idol.

While other producers were shouting about their discoveries D. W. Griffith quietly signed a contract with a young Englishman named Ivor Novello. Quite casually some one in the Griffith company let out the information that he was signed not for one picture as his predecessors, Joseph Schildkraut and Henry Hull, had been, but for seven. That simple announcement from Griffith meant more than all the fanfare of publicity from the others, for not since Dick Barthelmess left the Griffith fold has there been a juvenile in whom he had sufficient faith to warrant signing a long contract. Naturally, I wanted to meet this Ivor Novello whom Griffith had discovered.

"Mr. Griffith didn't discover me; I discovered him," a melodic voice with an Italian accent assured me as I settled myself in the deep-cushioned window seat of a studio apartment high over Central Park. "Several thousand people had discovered him first, but what did that matter?" A very Italian shrug disturbed the very English tweed shoulders.

"It was like this," the handsomest young man I had ever seen went on thoughtfully. "After I had seen his pictures, particularly 'Orphans of the Storm,' I was determined to work for him. No one else. I thought I would grow old and die waiting for the chance to come.

"I made quite a lot of money in England—in films and on the stage—and I was supposed to be popular, goodness only knows why, but I wasn't happy. I wanted to come to America and work for D. W. Griffith. When he came to London for the opening of 'Orphans of the Storm' I was playing in 'Spanish Love'—the part James Rennie played in the American production. I wanted to rush right over to his hotel and ask him to give me an engagement, but I decided I had better not. There would be so many people seeking him. But one night after my performance I went into the Savoy for supper and there he was right at the next table. My heart thumped just like a schoolboy's. I wanted to go over and introduce myself to him and yet I was almost afraid to look at him. It seemed like my one chance to get to him, but I restrained myself, sorrowfully ate my bacon and eggs and went out. Imagine my surprise when the head waiter stopped me just as I was getting my coat. 'Mr. Griffith saw you in there. He wants to know who you are, and wants you to communicate with him.' I walked on air, but I didn't intend that he should know it. I didn't phone him the next day. I didn't intend to call him the day after, but I couldn't make myself wait any longer. So I talked with him, and it was all arranged that I should come over and work in his pictures. But Mr. Griffith was sailing for home right away, and so he told me to arrange all the details with Mr. Gray, who is his business manager.

"I called Mr. Gray the next day, I wrote him, I telegraphed him, all to no avail. I suppose there were a great many people bothering him. He returned to America without my reaching him and my disappointment was terrible. It was eight months before I heard from him."

"Eight months!" I gasped weakly.

"In the meantime I had signed with another company," Mr. Novello went on. "But there must have been a spark of hope alive in me somewhere, because I had written a clause into the contract that if Mr. Griffith ever wanted me, I was to be released. So when the cable came asking if I would come over, I rushed through the picture I was working on and here I am."

He finished in a great hurry, looking intently at a spot on the floor as little boys do sometimes when speaking a piece. He seems a curious combination of little boy and man of the world. It is difficult to reconcile this brown-eyed youth to the personage Ivor Novello.

But forgetting the charming boy that he is let us take a look at Ivor Novello the personage. He comes of a distinguished musical family. His father is a music publisher in London; his mother, Madame Clara Novello Davies is an eminent vocal teacher in New York. He is engaged to marry Gladys Cooper, a reigning beauty of the English stage and the only one, I believe, who owns and manages her own theater. He is numbered among those present at many distinguished gatherings in New York. He is the composer of "Keep the Home Fires Burning." He began composing music at fourteen, but he was not one of those child geniuses who is buried in his music.

"I wouldn't take my music seriously. I was the despair of every one. And then when I began publishing my little ballads, I tried so hard to be different that I succeeded only in being trivial. It isn't good to try so hard to be original. Usually one just succeeds in being freakish."

As he talked he moved about the room nervously, opened and shut a window, showed me pictures of his mother, and refused to listen to his secretary who was trying to urge him to get rid of me and talk to some one else. No matter what else we started to talk about, we always veered around to the glory of the New York theaters.

"Public taste must be much better here than in London," he remarked—and you'll admit that is a rash statement for a London stage favorite to make. "When an unusual play like the ones the Theater Guild give here, or like 'Six Characters in Search of an Author' are put on in London, they just give one or two special matinées. But here they seem to run all season. It is wonderful. There are only about thirty-five first-class theaters in London, and here there are more than sixty. That is the one thing I love—the theater, so no wonder that I love New York.

"And isn't Mr. Griffith's studio charming?" In spite of the fact that he was just recovering from an attack of influenza which he declared had made him listless, he spoke enthusiastically of everything. Never have I heard a fellow professional praise Richard Barthel-

Continued on page 86

Y. EXHIBITOR'S TRADE REVIEW
JUNE 16, 1923

Continued from page 43

ness in such glowing terms as Novello did. He is almost equally enthusiastic over Glenn Hunter, Lillian Gish, John Barrymore, Pauline Frederick—all inspired him to lavish tributes. He is a great admirer of Mae Marsh, who plays opposite him in his first Griffith picture.

Here was youth without a trace of the cynic pose.

"You've had a sort of satin-lined career, haven't you?" That simple remark has been known to imperil my life in other interviews. Almost any actor will vehemently deny that he has risen without colossal struggles.

"I have, haven't I?" Mr. Novello smiled graciously. "I've worked only with the most wonderful and inspiring people. I've never met the sort of motion-picture producers they write funny stories about. And I had no terrible struggles and disappointments. I never even thought of going on the screen. Some one else picked my career for me. One day a man was in the office of a publisher of my songs and he saw my picture. He needed a young man for Hichens's 'The Call of the Blood,' who

Griffith's Choice

was English, but who looked Italian. In the story the young man had an Italian grandmother. I have an Italian father. So, he sent for me and asked me to join the company in Paris. I thought it would be a lark to go to Paris; I had never been. I went, and they decided to take a chance on my being able to act. My first picture was the only one that Réjane made—'Miarka, Child of the Bear' it was called. They called it 'Gypsy Passion' over here. It was a marvelous experience to work with her, she was such a great artist. But when I saw myself on the screen my soul was filled with horror. I thought I was terrible. But then I had a chance to make more pictures, and I grew to love it.

"Next to working with Réjane, my most wonderful experience was being in 'The Bohemian Girl' with Ellen Terry. That is being shown here now, and your reviewers are very nice to me. See——" He tossed me clippings, but quickly retrieved them, saying that he mustn't bore me.

In one of them I noticed the line, "He has the most beautiful profile that the screen has known since the days of Francis X. Bushman."

"And I don't know whether t is praise or not," Mr. Novello sigh "I must see a picture of this Bushman.

"She is adorable," he assured when we spoke again of Ellen Te "Every morning we used to fill dressing room with flowers. We most worshiped her. But she vague, to say the least. One she said to Gladys, Miss Cooper, know"—he nodded at the big pict on his desk—"'What picture is we are playing in?'

"But even with her lapses of me ory, she was wonderful."

"Don't you hope that some there will be fewer flat, empty fa on the screen and more like Réjane's?" I asked.

He looked at me quizzically. hope that some day some pictu will be made of people as they rea are. But I don't want to be in the he added quickly. "They proba won't be successful. They will too natural and not glamor enough."

But I am convinced that if screen catches the real personality Ivor Novello, there will be glam aplenty.

CLIPPING FROM MAY 20 1923

DETROIT (MICH.) NEWS

D. W. GRIFFITH is through film scenes for his new picture "The White Rose," and he finds himself in a familiar predicament. He is "overset" about 20,000 feet on the production and must finish his task of trimming it to about 10,000 feet before its opening Monday night at the Lyric Theater, New York. Heading the cast are Ivor Novello, the English sheik; Mae Marsh and Carol Dempster. Griffith is quoted as believing he has a notably artistic production and is averse to running the risk of having its runs outside of New York hampered by warm weather. The experience with "Broken Blossoms" indicated to the Grimth organization that even the biggest of screen successes are not entirely proof against early summer heat, and for that reason there is a strong probability that "The White Rose" will be held back until [illegible]

Wy. News June 10

Alarming Dearth Points to More Original Wo

By P. W. GALLICO.

The dearth of good moving pictures in the pas is really rather alarming. Even a somewhat cynica utterances of those who make our photoplays and licly, in open meeting and in print, their desire for artistic pictures takes into account a certain amou this accomplished simply because there is not one magnates but has a reputation for financial astutene wild sections in the hinterland of picture distribut outgrown the novelty of the peep show.

If Not Pleased They Walk Out.

There may still be some of these fertile reg rapidly diminishing. Scanning some of the exhib ports, compiled and published by "Motion Pictur paper, one is led to the conclusion that the dear walks out on a picture when they don't like it, a a few of which they disapprove.

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D. W. Griffith

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Fit Food for Movie Machine

The exhaustion of this pile, the novel and the drama, and the poem, leaving [illegible] the screen, [illegible] of the drama. The [illegible] of the drama [illegible] to be [illegible] [illegible] the screen [illegible] [illegible] of these attributes and handicaps [illegible] of the [illegible] [illegible] [illegible]

The White Rose

NEWARK, N. J. NEWS

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Before leaving this country Mr. Griffith made a survey of all the young actors here, having for reference a gallery of photographs, each of which was accompanied by a detailed description of the appearance, age and experience of the man pictured. This survey is said to have begun two years ago, when Griffith's staff searched the universities for possible talent. It is a curious development that the university colleges proved the least fertile field in motion picture possibilities.

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PICTURE NEWS (N. Y. City)
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New Actor Given Long Griffith Contract

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Mr. Hamilton has been working for Mr. Griffith in the forthcoming production "The White Rose," which it is expected will be shown to the public by the early summer. His work in this picture so pleased Mr. Griffith that the long-term contract was the result.

Brooklyn, N. Y.
1923

MAE MARSH

returns to the Griffith fold in "The White typical tearful tragic Mae Marsh part. This study of her was taken during her English where she has been away making pictures, away, we say, with the fans who will welcome her back

4/8/23

While in the Bayou Teche country, in Western Louisiana, D. W. Griffith, of moving picture fame, discovered an ex-slave who, court records show, is 113 years old. He is Tom Jenkins, half negro and half Choctaw Indian. He lives on the J. B. La Vert estate at St. John, La. Here he is, outside his home, with Mae Marsh and Carol Dempster beside him. In the next row are Ivor Novello and Neal Hamilton, and in the rear are Mr. Griffith and Miss Lucille La Verne, character actress, shown holdin'g Jenkins' great-great-grandson.

EXHIBITORS HERALD, CHICAGO
MARCH 31, 1923

Mae Marsh, who has returned to D. W. Griffith forces to play featured role in "The White Rose," is here discussing scene of this Southern story with Tom Jenkins, 113 years old, while ex-slave's great-great-grandson listens to talk.

NEW ORLEANS (LA.) ITEM
FEBRUARY 15, 1923

GRIFFITH FILM PARTY DUE TO RETURN TO N.O.

Are Expected to Attend Premiere of New Production

Thursday is David Wark Griffith day in New Orleans and other parts of Louisiana. The great moving picture producer and his galaxy of stars are flitting about from one section to the other to such an extent that it is difficult to keep track of them.

Mae Marsh, one of the stars of "The Birth of A Nation" spent Wednesday night and Thursday forenoon in New Orleans with her three-and-a-half-year-old baby, Mary, leaving for the Teche country just before noon.

Party Due to Arrive Here

Carroll Dempster, heroine of "One Exciting Night," Griffith's new picture, the premiere of which is scheduled for Thursday at the Liberty theatre, was due to arrive Thursday night with Mr. Griffith and a group of other stars, all of whom will attend the Liberty theatre for the first night screenings of the new production which is classified as a melodrama with comedy.

The Griffith special train, which will make a flying trip from the home of Evangeline, will also bring Lucille La Verne, famous character actress and Porter Strong whose negro delineations have made him a popular figure on the screen.

Mr. Griffith and his various stars will appear in person at the Liberty at 8 and 10 p. m. Thursday.

Miss Marsh only recently returned from England where she was the star of three big feature pictures, all of which will be shown in this country before long.

"Birth of a Nation" Her Favorite

"My favorite picture of those in which I have appeared," said Miss Marsh in her apartments at the St. Charles hotel, "is 'The Birth of a Nation.' It is particularly satisfactory to me in that it is still being shown in various parts of the world although it was really the first of all the big pictures. We have reports to show that more than 50,000,000 persons who neither read nor write any language have witnessed the production. One of the amazing things about the picture is that it had a three months' continuous run in Pekin, China.

"The picture which we are to make in the Teche country will be the first I have made under Mr. Griffith's direction since 'Intolerance.'

"Will your daughter be a movie picture actress?" Miss Marsh, who in private life is Mrs. Louis F. Arms, was asked.

"I don't know whether she will be a motion picture actress or not," said the mother but the little girl piped in with her own views.

"I want to be a writer and a picture of pictures," said little Mary.

"Oh, don't believe and dream things you can't do," said Mrs. Arms. "Why, I get up to be a big girl I will write books and make the pictures like they are on the walls."

"Well, I guess Mrs. Marsh . . . I am glad that the question of your dolls has been settled."

We had been warned that it was almost impossible to do an interview with Mae Marsh. And so it would be if we felt it our duty to pass her on to you in all the preconceived glory of a motion picture star. Below is Mae as you will see her in Public, the Next Best Thing, one of the pictures filmed in England

BROOKLYN DAILY EAGLE
5/1/23

Friendly and Comfortable

By
ADELE WHITELY FLETCHER

WE were thinking the other day that it isn't until you meet one of those rare souls, a comfortable person, that you realize how infrequent they are. It was Mae Marsh is to our mind. She is warm and kind and feel sure she has invested her star wealth of squandering it foolishly; that she runs systematically and smoothly; and that she the old customs and traditions. And you the least surprised if you learned that some- wise things, she did foolish things just to is fallibly human after all.

this might be a good place to rejoice in the Mae Marsh has returned to the D. W. Griffith players after being away somewhere in the of four years. All too long. And she is ly pleased

n and her e White they are illian Gish g.

that he becomes necessary to our story. He looked at us and grinned, saying:

"Then Rosie and Jimmie saw the film which had been shot in the projection room and came out throwing handsprings, figuratively speaking. Now Mae feels better."

"Rosie and Jimmie," if you haven't chanced to hear of them before, are the Last Words in the Mamaroneck studios. They cut the film and tell the High D. W. what's what. And he has listened to them with benefit for years. So no wonder Mae Marsh decided that she wasn't failing in her portrayal of the little flapper-cigar girl after all.

"It's different from anything else I've ever attempted," she said. "That's why I'm so pleased with everything. It's an incentive when you're entrusted with a varied portrayal. Look at Dorothy Gish as the Spanish dancer in 'The Bright Shawl.' Why, you'd never know it was Dorothy in a thousand years. She's wanted an opportunity to do something else than the things they've insisted upon her doing ever since I can remember. Now she is proving that she knows what she was talking about."

"Talking of doing things, was [illegible] Mae Marsh [illegible] was so pleasant [illegible] ly pleased [illegible] ing [illegible] Mae Marsh [illegible] ing [illegible] ing [illegible] ing

NEW YORK REVIEW

GRIFFITH SIGNS IVOR NOVELLO FOR FIVE YEARS

Young English-Italian Leading Man Is to Be Featured

The hearts of several hundred young male motion picture actors will be heavier with the announcement that D. W. Griffith has signed Ivor Novello to an optional contract extending for five years.

Before going abroad for his material Griffith made a survey of all the young men actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience.

This survey began two years ago, when Griffith's staff searched the universities for possible talent. It was a curious development that the universities proved the least profitable field ever searched for motion picture possibilities.

"College training," said Mr. Griffith, "seemed to have blanketed the imagination of the students, and no actor can survive without a vigorous imagination. There was a heavy quality—one might almost say ponderous—in these young men that is a hardship to any acting progress.

"Nor were these college men particularly handsome. It was assumed that college men coming from the better stationed families of the nation would have gifts for acting as well as medicine or law or engineering.

"Why the young men of America who have personal qualifications for acting in motion pictures do not take their opportunities more seriously is difficult to understand.

"The one Christmas gift any producer in America would like above any other would be the opportunity to employ a first-class young leading man who could be developed into a first-class actor.

"In going to England for Mr. Novello we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there. And from now on we think you will find directors not scanning the few extra players who may apply, but scanning the world for that rare being—a good young leading man."

NEWARK, N. J. NEWS

DEC

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present best sellers are due for a comeback.

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Griffith and the cast of "The White Rose" have decided that the time has come to depart for a sunnier clime in order to make the exteriors for his new southern romance. They will leave for Miami at the end of this week.

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The White Rose

While other producers feature imitation Valentinos, D. W. Griffith demands real originality and distinction in a juvenile player—and in Ivor Novello, he has found it.

By Helen Klumph

WHEN his just rewards are meted out to D. W. Griffith, he will get a large and shiny gold medal inscribed, "He didn't follow film fashions; he set them." And there will be a particularly noticeable pendant attesting the fact that in the year 1923 when dozens of pseudo-Valentinos were being foisted upon a sorrowing public, Mr. Griffith went out and found a handsome young actor who wasn't in any way an imitation of an established film idol.

While other producers were shouting about their discoveries D. W. Griffith quietly signed a contract with a young Englishman named Ivor Novello. Quite casually some one in the Griffith company let out the information that he was signed not for one picture as his predecessors, Joseph Schildkraut and Henry Hull, had been, but for seven. That simple announcement from Griffith meant more than all the fanfare of publicity from the others, for not since Dick Barthelmess left the Griffith fold has there been a juvenile in whom he had sufficient faith to warrant signing a long contract. Naturally, I wanted to meet this Ivor Novello whom Griffith had discovered.

"Mr. Griffith didn't discover me; I discovered him," a melodic voice with an Italian accent assured me as I settled myself in the deep-cushioned window seat of a studio apartment high over Central Park. "Several thousand people had discovered him first, but what did that matter?" A very Italian shrug disturbed the very English tweed shoulders.

"It was like this," the handsomest young man I had ever seen went on thoughtfully. "After I had seen his pictures, particularly 'Orphans of the Storm,' I was determined to work for him. No one else. I thought I would grow old and die waiting for the chance to come.

"I made quite a lot of money in England—in films and on the stage—and I was supposed to be popular, goodness only knows why, but I wasn't happy. I wanted to come to America and work for D. W. Griffith. When he came to London for the opening of 'Orphans of the Storm' I was playing in 'Spanish Love'—the part James Rennie played in the American production. I wanted to rush right over to his hotel and ask him to give me an engagement, but I decided I had better not. There would be so many people seeking him. But one night after my performance I went into the Savoy for supper and there he was right at the next table. My heart thumped just like a schoolboy's. I wanted to go over and introduce myself to him and yet I was almost afraid to look at him. It seemed like my one chance to get to him, but I restrained myself, sorrowfully ate my bacon and eggs and went out. Imagine my surprise when the head waiter stopped me just as I was getting my coat. 'Mr. Griffith saw you in there. He wants to know who you are, and wants you to communicate with him.' I walked on air, but I didn't intend that he should know it. I didn't phone him the next day. I didn't intend to call him the day after, but I couldn't make myself wait any longer. So I talked with him, and it was all arranged that I should come over and work in his pictures. But Mr. Griffith was sailing for home right away, and so he told me to arrange all the details with Mr. Gray, who is his business manager.

"I called Mr. Gray the next day, I wrote him, I telegraphed him, all to no avail. I suppose there were a great many people bothering him. He returned to America without my reaching him and my disappointment was terrible. It was eight months before I heard from him."

"Eight months!" I gasped weakly.

"In the meantime I had signed with another company," Mr. Novello went on. "But there must have been a spark of hope alive in me somewhere, because I had written a clause into the contract that if Mr. Griffith ever wanted me, I was to be released. So when the cable came asking if I would come over, I rushed through the picture I was working on and here I am."

He finished in a great hurry, looking intently at a spot on the floor as little boys do sometimes when speaking a piece. He seems a curious combination of little boy and man of the world. It is difficult to reconcile this brown-eyed youth to the personage Ivor Novello.

But forgetting the charming boy that he is let us take a look at Ivor Novello the personage. He comes of a distinguished musical family. His father is a music publisher in London; his mother, Madame Clara Novello Davies is an eminent vocal teacher in New York. He is engaged to marry Gladys Cooper, a reigning beauty of the English stage and the only one, I believe, who owns and manages her own theater. He is numbered among those present at many distinguished gatherings in New York. He is the composer of "Keep the Home Fires Burning." He began composing music at fourteen, but he was not one of those child geniuses who is buried in his music.

"I wouldn't take my music seriously. I was the despair of every one. And then when I began publishing my little ballads, I tried so hard to be different that I succeeded only in being trivial. It isn't good to try so hard to be original. Usually one just succeeds in being freakish."

As he talked he moved about the room nervously, opened and shut a window, showed me pictures of his mother, and refused to listen to his secretary who was trying to urge him to get rid of me and talk to some one else. No matter what else we started to talk about, we always veered around to the glory of the New York theaters.

"Public taste must be much better here than in London," he remarked—and you'll admit that is a rash statement for a London stage favorite to make. "When an unusual play like the ones the Theater Guild give here, or like 'Six Characters in Search of an Author' are put on in London, they just give one or two special matinées. But here they seem to run all season. It is wonderful. There are only about thirty-five first-class theaters in London, and here there are more than sixty. That is the one thing I love—the theater, so no wonder that I love New York.

"And isn't Mr. Griffith's studio charming?" In spite of the fact that he was just recovering from an attack of influenza which he declared had made him listless, he spoke enthusiastically of everything. Never have I heard a fellow professional praise Richard Barthel-

Continued on page 86

Continued from page 43

mess in such glowing terms as Novello did. He is almost equally enthusiastic over Glenn Hunter, Lillian Gish, John Barrymore, Pauline Frederick—all inspired him to lavish tributes. He is a great admirer of Mae Marsh, who plays opposite him in his first Griffith picture.

Here was youth without a trace of the cynic pose.

"You've had a sort of satin-lined career, haven't you?" That simple remark has been known to imperil my life in other interviews. Almost any actor will vehemently deny that he has risen without colossal struggles.

"I have, haven't I?" Mr. Novello smiled graciously. "I've worked only with the most wonderful and inspiring people. I've never met the sort of motion-picture producers they write funny stories about. And I had no terrible struggles and disappointments. I never even thought of going on the screen. Some one else picked my career for me. One day a man was in the office of a publisher of my songs and he saw my picture. He needed a young man for Hichens's 'The Call of the Blood,' who was English, but who looked Italian. In the story the young man had an Italian grandmother. I have an Italian father. So, he sent for me and asked me to join the company in Paris. I thought it would be a lark to go to Paris; I had never been. I went, and they decided to take a chance on my being able to act. My first picture was the only one that Réjane made—'Miarka, Child of the Bear' it was called. They called it 'Gypsy Passion' over here. It was a marvelous experience to work with her, she was such a great artist. But when I saw myself on the screen my soul was filled with horror. I thought I was terrible. But then I had a chance to make more pictures, and I grew to love it.

"Next to working with Réjane, my most wonderful experience was being in 'The Bohemian Girl' with Ellen Terry. That is being shown here now, and your reviewers are very nice to me. See——" He tossed me clippings, but quickly retrieved them, saying that he mustn't bore me.

In one of them I noticed the line, "He has the most beautiful profile that the screen has known since the days of Francis X. Bushman."

"And I don't know whether that is praise or not," Mr. Novello sighed. "I must see a picture of this Mr. Bushman.

"She is adorable," he assured me when we spoke again of Ellen Terry. "Every morning we used to fill her dressing room with flowers. We almost worshiped her. But she is vague, to say the least. One day she said to Gladys, Miss Cooper, you know"—he nodded at the big picture on his desk—"'What picture is this we are playing in?'

"But even with her lapses of memory, she was wonderful."

"Don't you hope that some day there will be fewer flat, empty faces on the screen and more like Réjane's?" I asked.

He looked at me quizzically. "I hope that some day some pictures will be made of people as they really are. But I don't want to be in them," he added quickly. "They probably won't be successful. They will be too natural and not glamorous enough."

But I am convinced that if the screen catches the real personality of Ivor Novello, there will be glamour aplenty.

CLIPPING FROM MAY 20 1923

DETROIT (MICH.) NEWS

D. W. GRIFFITH is through filming scenes for his new picture "The White Rose," and he finds himself in a familiar predicament. He is "overset" about 20,000 feet on the production and must finish his task of trimming it to about 10,000 feet before its opening Monday night at the Lyric Theater, New York. Heading the cast are Ivor Novello, the English sheik; Mae Marsh and Carol Dempster. Griffith is quoted as believing he has a notably artistic production and is averse to running the risk of having its runs outside of New York hampered by warm weather. The experience with "Broken Blossoms" indicated to the Grimth organization that even the biggest of screen successes are not entirely proof against early summer heat, and for that reason there is a strong probability that "The White Rose" will be held back until [illegible]

Wy. News June 10/23

Alarming Dearth Points to Need of More Original Work

By P. W. GALLICO.

The dearth of good moving pictures in the past couple of months is really rather alarming. Even a somewhat cynical outlook upon the utterances of those who make our photoplays and who announce publicly, in open meeting and in print, their desire for "better" and more artistic pictures takes into account a certain amount of desire to see this accomplished simply because there is not one of our local movie magnates but has a reputation for financial astuteness. Even in certain wild sections in the hinterland of picture distribution the movie has outgrown the novelty of the peep show.

If Not Pleased They Walk Out.

There may still be some of these fertile regions, but they are rapidly diminishing. Scanning some of the exhibitors' box-office reports, compiled and published by "Motion Picture News," a trade paper, one is led to the conclusion that the dear old public sort of walks out on a picture when they don't like it, and there are quite a few of which they disapprove.

Around 11 o'clock at night, when the last show is over and the patrons come streaming out, Mr. Exhibitor the country over—yes, even right here in New York—plants himself in his lobby or posts his cohorts and listens for comments. He hears them, good, bad and indifferent. In the small villages and communities he knows his patrons by name, and they come out and tell him what they think of his show. The American Citizen loves to inform some one whether or not he got his money's worth. In the larger theatres he tells it to his wife as he comes out into the lobby. And his grumbles do not go unnoticed. The popularity of stars in certain sections is based on this. "Tom Mix is always good for me," writes an exhibitor. "I play his picture big." How does he know? His patrons have told him so by word of mouth or by attendance.

D. W. Griffith — Charles Ray

What, then, is the reason for the continued output of execrable photoplays? Within the last few months there have been only two pictures of note, Charles Ray's "The Girl I Loved," and Mr. Griffith's "The White Rose," and even the latter is distinguished more for the exceptional acting of Mae Marsh and the stark scenic beauty captured by the camera—Mr. Griffith makes even a factory appear beautiful—than for the photo-dramatic excellence of the play.

The regrettable fact is that in the majority of cases today the exceptional picture is a happy accident. The general inanity of photoplays may be attributed to the fact that few in the industry seem to have the slightest idea as to what constitutes material for the screen and what doesn't.

All Grist for Movie Mill.

Anything is grist for the movie mill. Fabulous sums are paid for plays that Broadway has junked in two or three weeks and which become worse than junk in movie form. Oldtime melodramas, popular songs, novels, poems, magazine short stories, novelettes, vaudeville sketches, lectures, musty classics, best sellers, paintings, all these are made into moving pictures. Here, right in this list, rests the ridiculousness of the whole situation. As fast as these things can be purchased they are fed into the hands of adapters whose work it is to rehash them, trim them, standardize them, make them conform to the accepted motion-picture pattern. Here is no creative act. It is purely parasitical and destructive.

Aye, there is no stemming the tide. Writers are human, and the din of the enormous sums that the film magnates can offer them for the screen rights to their published works rings too loud in their ears to be disregarded. Plays, novels and stories that have achieved a measure of popularity or notoriety are turned over to the companies regardless of whether they have any cinematographic qualities and given over to the "adapters" and scenarists. The authors, viewing the results, indulge in hair tearing, public and private fuming and the cursing of the movies and the movie producers, if, in spite of the author's protests, the movie producers do not carry out the jaunty [illegible]

[illegible] Fun From a Movie Production.

[illegible]

New York News June 10-1923

THE FINAL WEEK has been announced of D. W. Griffith's latest production, "The White Rose," at the Lyric Theatre. Mae Marsh and Ivor Novello in one of the love scenes.

New York Telegraph June 17/23

What Is The Thing They Call Hokum?

ONE of our newsiest and noseist contemporaries has just discovered that the word "hokum" is being used in the latest dictionaries. This is interesting, if true, but not half so interesting as the regularity with which it is beginning to get into dramatic criticism in general and motion picture criticism in particular. Channing Pollock thinks Broadway wouldn't be able to talk if English suddenly lost the word "wonderful." How could our critics write without "hokum?"

Almost every review printed these days lays stress on the former colloqualism. "Of all sad words of tongue or pen!" Mr. Pollock himself was one of the early victims. When he didn't agree with the Drama League ideal of playwriting the D. L. promptly retaliated by calling "The Fool" "hokum," indicating that the D. L.'s purism didn't survive a fit of temper. One of the town's motion picture critics wrote of Griffith's "The White Rose" that it touched him deeply, and seemed to him genuine and tenderly human. The following Sunday he took it back, and said the feature was "hokum."

One wants to ask if all these terms are synonymous. How do the latest dictionaries define "hokum"? Is it what managers used to call "heart interest"? Is "hokum" merely a shame-faced word for human? Is everything simple and tender and true in drama and pictures and their reflection of life "hokum," and are we to face the facts if we suspect that critics whose stock in trade is the sneer, and who must gloss their ignorance of life with the varnish of cheap cynicism, resenting stress on the beatitudes, conceal their emotion and vaunt their superiority to it by crying "ho um"?

A good many wise and famous people found "The Fool" sincere and inspiring. A good many more have been deeply touched by "The White Rose." Do the scribes and Pharisees show that they are above every-day human nature when they honk "hokum"—or that they are beneath it?

What About the Shorter Films?

WEEK by week

NEW YORK ~~STAR~~
JUNE 23, 1923

"THE WHITE ROSE"
D. W. Griffith's Newest Film

In the year's gallery of photoplays, D. W. Griffith's "The White Rose" is the work of a master director. Once again, Griffith has tried an innovation. He has not entirely succeeded. His film, as shown in New York, is a trifle too long. But it may still be cut, and when it is speeded up, it should find its legitimate place as one of his splendid works.

"The White Rose" combines novelty with an old style of Griffith's, that of the period following "Intolerance" and ended by "Way Down East." In those years, Griffith made a number of delightful pictures, marked by no especial grandeur, no

Sylvia Breamer and Rosemary Theby usage a bowls of milk in "The Star of the Golden West"

"The White Rose" presents Mae Marsh once again under the direction of Griffith. Miss Marsh returns to the screen after an absence of several years fortified by mature ability, capable of playing even better than that delectable Mae Marsh of "The Birth of a Nation." "The White Rose" is a triumph for Miss Marsh.

The film also gives Ivor Novello his first American screen role. This young Englishman, actor, warrior and song-writer, is known for his handsomeness. Here he acts a difficult role with restraint and feeling. Mr. Novello will undoubtedly be one of the screen's most popular actors. He has a definite appeal as well as much ability.

The third most important part is in the hands of Carol Dempster. Miss Dempster has another part not much different from that of "One Exciting Night."

Neil Hamilton plays several scenes with pleasant feeling. Lucille La Verne, the Mother Fearbard of "Orphans of the Storm," is cast as a negress. Together with Porter Strong, she plays numerous negro comedy scenes which give the necessary humorous relief to the film. Others in the cast are Jane Thomas, Kate Bruce, the oldest member of the Griffith company in point of service, Erville Alderson, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack.

Much of the photography is very beautiful.

"The White Rose" is not for children. But it will undoubtedly appeal to mature minds, and reflect credit upon Mr. Griffith.

Film Fun (N.Y.) N.Y. July 10

D. W. Griffith's "The White Rose"

Mae Marsh, the little orphan girl.

Neil Hamilton, the young fish peddler.

Carol Dempster, the young society girl.

Ivor Novello, the young semindrian.

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Evening Journal 5/23/23

My Picture Play Magazine, July 1923

What Griffith is Doing

Theatre Magazine June 1923

Exhibitors Herald Chicago May 5/1923

THE CINEMA CELEBRATES AMERICA

Epic Grandeur of Cinema Plays Distinguishes the Most Impressive Film of the Month

/23 Louisville (Ky) Herald 7/8/23

Brooklyn Motion Picture Magazine

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Louisville (Ky) Herald June 3/1923

MAY 20 1923

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The principal players in this new work are Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong, Erville Anderson, Herbert Sutch and others.

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my Telegram May 20 192

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Film Daily May 24/1923

Newspaper Opinions

"The White Rose"—United Artists Lyric

AMERICAN

DAILY NEWS

EVENING POST

EVENING WORLD

Today's Reviews

N. Y. JOURNAL OF COMMERCE

my Tribune Jun

IN D. W. GRIFFITH'S NEW FILM.

MAE MARSH RETURNS IN NEW GRIFFITH FILM

New York News June 10-1923

FINAL WEEK has been announced of D. W. Griffith's production, "The White Rose," at the Lyric Theatre. Marsh and Ivor Novello in one of the love scenes.

New York Telegraph June 17/23

What Is The Thing They Call Hokum?

Our newsiest and noseist contemporaries has just discovered that the "hokum" is being used in the latest dictionaries. This is interesting, if not half so interesting as the regularity with which it is beginning to get in criticism in general and motion picture criticism in particular. Changes thinks Broadway wouldn't be able to talk if English suddenly lost "wonderful." How could our critics write without "hokum?"

Every review printed these days lays stress on the former colloqualism. "words of tongue or pen!" Mr. Pollock himself was one of the early when he didn't agree with the Drama League ideal of playwriting the gently retaliated by calling "The Fool" "hokum," indicating that the film didn't survive a fit of temper. One of the town's motion picture of Griffith's "The White Rose" that it touched him deeply, and seemed sincere and tenderly human. The following Sunday he took it back, and picture was "hokum."

Pants to ask if all these terms are synonymous. How do the latest dictionaries define "hokum"? Is it what managers used to call "heart interest"? Is it merely a shame-faced word for human? Is everything simple and tender in drama and pictures and their reflection of life "hokum," and are we fools if we suspect that critics whose stock in trade is the sneer, and who hide their ignorance of life with the varnish of cheap cynicism, resenting the beatitudes, conceal their emotion and vaunt their superiority to it by scorn?

Many wise and famous people found "The Fool" sincere and inspiring. Many more have been deeply touched by "The White Rose." Do the scribes seem to show that they are above every-day human nature when they honk as if that they are beneath it?

What About the Shorter Films?

Film Fun (N.Y.) N.Y. July 10

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Page 42

Moving Picture World

RK
23, 1923

"THE WHITE ROSE"

D. W. Griffith's Newest Film

In the year's gallery of photoplays, D. W. Griffith's "The White Rose" is the work of a master director. Once again, Griffith has tried an innovation. He has not entirely succeeded. His film, shown in New York, is a trifle too long. But may still be cut, and when it is speeded up, it could find its legitimate place as one of his candid works.

"The White Rose" combines novelty with an style of Griffith's, that of the period following "Intolerance" and ended by "Way Down East." those years, Griffith made a number of delightful pictures, marked by no especial grandeur, no

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Eve. Journal 5/23/23

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My Picture Play Magazine, July 1923

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What Griffith is Doing

"The White Rose" presents Mae Marsh once again under the direction of Griffith. Miss Marsh returns to the screen after an absence of several years fortified by mature ability, capable of playing ever better than that delectable Mae Marsh of "The Birth of a Nation." "The White Rose" is a triumph for Miss Marsh.

Ivor Novello also gives Ivor Novello his first American screen role. This young Englishman, actor, playwright and song-writer, is known for his handsomeness. Here he acts a difficult role with restraint and feeling. Mr. Novello will undoubtedly be one of the screen's most popular actors. He has a definite appeal as well as much ability.

The third most important part is in the hands of Carol Dempster. Miss Dempster has another part not much different from that of "One Exciting Night."

Neil Hamilton plays several scenes with pleasing feeling. Lucille La Verne, the Mother Fireheard of "Orphans of the Storm," is cast as a negress. Together with Porter Strong, the other numerous negro comedy scenes, which give the necessary humorous relief to the film. Others in the cast are Jane Thomas, Kate Bruce, the other member of the Griffith company in point of service, Erville Alderson, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack.

Much of the photography is very beautiful.

"The White Rose" is not for children. But it will undoubtedly appeal to mature minds, and reflect credit upon Mr. Griffith.

magazine (N.Y.) June 1923

Exhibitors Herald Chicago May 5/23

THE CINEMA CELEBRATES AMERICA

Exception of Former Days Distinguishes the Most Impressive Film of the Month

9

3 Louisville (Ky) Herald 7/8/23

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N.Y. Telegram May 20 192

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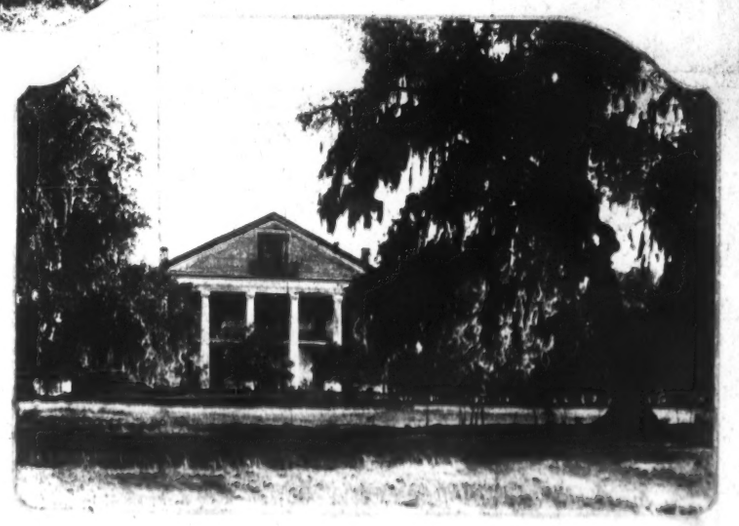


Film Daily May 24/1923

Newspaper Opinions

"The White Rose"—United Artists Lyric

AMERICAN

DAILY NEWS

EVENING JOURNAL

EVENING WORLD

TIMES

Fisher's Bankers

N.Y. JOURNAL OF COMMERCE
MAY 24 1923

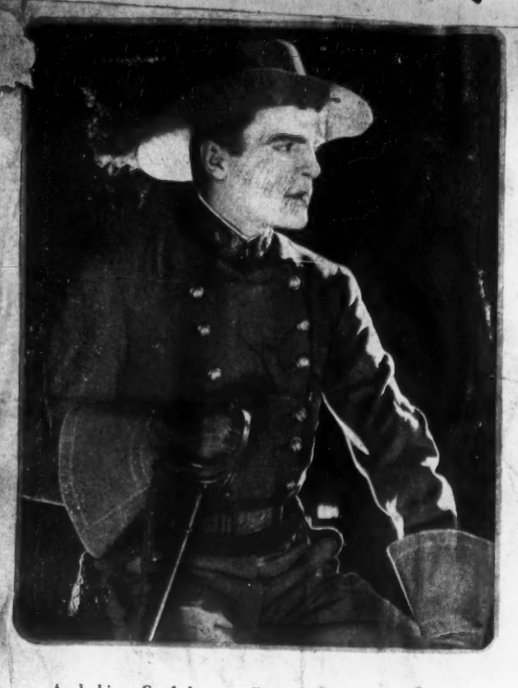
MAE MARSH RETURNS IN NEW GRIFFITH FILM

N.Y. Tribune Jun 10, 192

IN D. W. GRIFFITH'S NEW FILM

Brooklyn Motion Picture Magazine July 1923

Griffith Again Brings His People to the Shadows



A dashing Confederate officer, Ivor Novello. So he appears in "The White Rose." And if all heroes looked as determined and gallant as Mr. Novello looks in the photograph above we would have infinitely more sympathy with heroines

The scene at the right has a very definite Griffithesque touch. Carol Dempster stands in the background with the old mammy. And Ivor Novello looks down upon Mae Marsh, back in the Griffith fold, who lies ill upon the old cot

Showing Several Scenes from "The White Rose"

Mae Marsh, back with Griffith, brings to mind the Mae Marsh we loved so well in the old Biograph days. Wifehood and motherhood seem to have left no mark upon her. She is the same wistful heroine she was in those other days. Upon her face is the hunger of unfulfilled dreams, even now when really her dreams have come true

It is not the intent of the Griffith offices that the story of "The White Rose" be told. So we only know vaguely that it is a tale of a forlorn little cigaret girl, played by Mae Marsh, and a clergyman, played by Mr. Novello. The white rose which gives the story its name becomes a symbol. . . . And, after all, symbols are the stuff that drama is made of. . . . Carol Dempster and Neil Hamilton are another hero and heroine; and Porter Strong, familiar to the Griffith casts is also in the production. . . .

ING FROM BALTIMORE AMERICAN

MAY 27

Long Contract Signed By Model

Neil Hamilton Assured Work for Three and a Half Years With D. W. Griffith—Was Well Known Model for Ads.

NEIL HAMILTON has just signed a contract with D. W. Griffith whereby he is assured work with the producer-director's organization for a term of three and a half years. Mr. Hamilton has been working for Mr. Griffith in the forthcoming production, "The White Rose," which it is expected will be shown to the public by the early summer.

Mr. Griffith happened to drop in on a stock company performance in Brooklyn, N. Y., last winter and there saw Hamilton playing a small part in support of Cecil Spooner. His appearance and work appealed to Mr. Griffith, and the engagement followed, it is said.

He was born in Lynn, Mass., but came to New York in his 'teens and worked as a clerk. Five years ago he worked as an extra in a motion picture with Kitty Gordon. Then he worked out at Union Hill, N. J., as an extra under Mae Marsh. Next he was offered a real part with a picture company and went far North on location. The company flopped, the manager fled and Hamilton walked most of the way back home.

He soon returned to New York and began posing for well-known artists and illustrators. Besides posing for artists he also went in for commercial work and posed for photographers. He posed for a series of billboard posters and magazine ads for a well-known and widely advertised cigarette, as well as having posed for ads for toothpaste, shoes, collars, gloves, neckties and other sorts of wearing apparel for men.

He spent six months in Toledo, Ohio, with a stock company; had sold bonds in small cities; solicited advertising in Detroit; worked four months as a factory hand for Henry Ford at the Ford Deaborn plant; and clerked in cigar stores in Cincinnati.

On the speaking stage he has appeared with De Wolf Hopper in "The Better 'Ole," and Grace George in "The Ruined Lady," appeared for a season in vaudeville supporting Jimmy Fox in a skit called "The Goat," and in which he played the title role.

Brooklyn Motion Picture Mag. Aug 1923

Across the Silversheet

By ADELE WHITELY FLETCHER

There are episodes in "The White Rose" in the poignancy and beauty of which you can sense Griffith sympathetically behind his cameras. Other times you feel he might be there but you are not sure. And Mae Marsh, returning to Griffith's guiding hand, gives a portrayal finer than anything she has done since trying her own wings

"The Isle of Lost Ships" is impeccable and fantastic. It doesn't fear can with any problem but it concentrates can. And it has the tang of deep salt water and the romantic of adventure

D. W. GRIFFITH has certain ingredients with which he compounds his human productions. Girlhood and . . . young men with dreamy . . . a bangue dueling for Kathleen-mine in his . . . broad comedy . . . and a fast minute . . . in the closing of emotion, or something.

"The White Rose" offers Mr. Griffith all of these things excepting the last named. There is no harrowing . . . thrill in escape. But all of the other things are there in abundance.

. . . Griffith has . . . the . . . and . . . together . . . Some pieces go in each should never have been there. And the boy's story is consequently less beautiful and charming than it would otherwise have been, and too long built in unfolding and unfolding. There are episodes here and episodes there, in the engagement and beauty of which you can sense Griffith sympathetically behind his cameras. Other times you feel he might be there but you are not sure.

The story finds its young shoot the Spanish land in the manor house or the old plantation of Louisiana. With this material Griffith does all of the things he does so very well, making his charming to behold, a curiously appealing romance, intelligent and amusing human nature.

The Mae Marsh and Lon Chaney are the hero and heroine of the story. Some pieces go in each should never have been there. And the boy's story is consequently less beautiful and charming that it would otherwise have been, and too long built in unfolding and unfolding. There are episodes here and episodes there, in the engagement and beauty of which you can sense Griffith sympathetically behind his cameras. Other times you feel he might be there but you are not sure.

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My American May 23/23

MAE MARSH last night regained her hold on the affections of amusement seekers on Broadway through the opening at the Lyric Theatre of D. W. Griffith's latest picture, "The White Rose," in which Miss Marsh has the leading role.

My Review Jul 7 1923

"WHITE ROSE" SECURE IN PLACE AMONG FILM MASTERPIECES

D. W. Griffith's Latest Achievement Is His Greatest, Which Means That This Picture Never Has Been Surpassed—Its Great New York Record—Mae Marsh's Triumphant Return to the Screen

No motion picture production ever presented as a high class attraction on Broadway holds such a unique position as does D. W. Griffith's latest creation, "The White Rose." This unusual picture was presented for a special run of four weeks at the Lyric Theatre during May and at the highest prices ever charged for a screen offering—the top price for seats being $2. During the fourth and last week of this engagement the houses were capacity and thousands were turned away. Even "The White Rose" could have continued for many weeks longer, there can be no doubt and many are asking why Mr. Griffith chose to take the run. The facts in the matter are that the Rialto motion picture producer had contracted for only four weeks at the theatre and did not make an exception, although this new and unusual picture was to be released for presentation in other theatres after a special showing in New York of only a month.

The entire history of this production is so unusual as to be of extraordinary interest. In beginning to make it Griffith decided upon an unknown actress in the drama. He decided it was time the public should welcome a person who was not a great mechanism of screen charms, who was pretty. The job of making this girl a star was undertaken with the same care and thoroughness as the production itself. Mae Marsh was the girl. Having the price and the talents to make her such a characterization, the Griffith offices felt that her performance as the orphan girl will be equalled or surpassed. Some folks thought Mr. Griffith was making a mistake in casting Miss Marsh for such an important role, but he proved he knew better than they.

In choosing Ivor Novello, the youthful British star, for the very difficult role of the young minister there were those who thought the producer was taking a risk in choosing most of such vital import to the hands of one who had never appeared in an American production. However, Novello has registered as interesting and convincing a bit. He was the ideal personality for the part.

Mr. Griffith added nothing to an already unknown. He introduced to film Hamilton a leading role. Hamilton was unknown to the screen and had practically no experience before the camera. The requirements for his parts in the role of [illegible] Their work gave ample proof of Griffith's wisdom.

Never before in his long and brilliant career has Mr. Griffith been so generously advantaged in his production. As the high-priced and thoroughly appropriate and of which the last added grace is the name Mae Marsh. Miss Marsh has the leading role and the talents to make her such a characterization.

[illegible]

MAE MARSH

Griffith Star, Who Registers Highest Success of Her Bright Career in "The White Rose"

[illegible] Signs Contract

Boston Traveler June 30 1923

Right off the Reel

By ELEANOR VERY

BACK TO THE FOLD

In "The White Rose," Mae Marsh has proved that the genius of which she was suspected after "The Birth of a Nation" and "Intolerance" is hers indeed. It seems that only the finely sensitive direction of D. W. Griffith could bring out the best in her. "The White Rose" will be here in the fall.

Why Do They Try to Keep Stars Perpetually Sweet Sixteen?

Have you heard what New York critics said about Mae Marsh's work in "The White Rose"?

"'The White Rose' is the best picture D. W. Griffith has made since 'The Birth of a Nation,'" said the reviewer for the Evening Journal. "The premiere was equally a triumph for Mae Marsh as for the famous director, for 'The White Rose' brings Mae Marsh back to Mr. Griffith's direction."

"If you want to see art in the cinema, see Mae Marsh as 'Teasie,'" said Quinn Martin in the World.

"'The White Rose' is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired," said Robert E. Sherwood of the Herald, who has never been known to rave.

SEEN FIRST HAND

There is something different about the Griffith-trained actresses. From Mary Pickford and Blanche Sweet to Carol Dempster, they are all one touch of the sensitive, high-strung type, seemingly frail, yet with a great deal of strength, both physical and spiritual. And not in the most stager.

No one would have looked less like an actress than Mae Marsh when I met her in Griffith's Broadway office. Small, pale, with wavy, sandy hair, she looked almost moonish. She was quite clothed of the quite inconspicuous, sensible, well-cut English type. And she gave no make up.

[illegible]

AS DAVY SEES OLIVER

[illegible]

"The White Rose," with Mae Marsh, Bears the Unmistakable D. W. Griffith Stamp

Charming Southern Story Is Delightfully Told and Finely Acted—Return of Miss Marsh Is Reason for Rejoicing and She Gives One of Her Best Performances in the Role of an Unfortunate Orphan—Good Work by Ivor Novello, Carol Dempster, Neill Hamilton and Others

—ING FROM NEW YORK TELEGRAPH

MAY 13 1921

GRIFFITH PICTURE, "THE WHITE ROSE," COMING TO LYRIC

"The White Rose," the latest film creation of D. W. Griffith, will be presented for a limited engagement at the Lyric Theatre, beginning next Monday, May 21. The producer has avoided the spectacular in the making of this picture, which is a departure for him and from the usual run of feature films. Mr. Griffith spent seven months in the making and the major portion of his scenes were photographed in the Bayou Teche country of Western Louisiana, from whence the tale came and which is an authentic locale in the main.

The new picture will signal the return of Mae Marsh as a Griffith player. She essays the leading characterization. Miss Marsh last appeared under Griffith direction in "Intolerance." American picture patrons will also see Ivor Novello, an English player, for the first time in a production made in the United States. Carol Dempster will be seen in a principal role, and in the cast are Neil Hamilton, Porter Strong, Lucille La Verne, Herbert Sutch, Kate Bruce and Erville Alderson.

Mr. Griffith states that he has sought to utilize the motion picture in this instance to bring forth a human story of distinct appeal and to try as best he can for a degree of complete characterization beyond the usual attempted. In other words, the picture will depend for its appeal upon a simple story and the manner in which the players enact the various types.

THE CAST

Bessie Williams, otherwise known as "Teazie"	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
A Man of the World	Erville Alderson
The Bishop	Herbert Sutch
The Landlord	Joseph Burke
The Landlady	Mary Foy
Guest at Inn	Charles Mack
Produced by	D. W. Griffith

D. W. Griffith's latest production, "The White Rose," had its New York premiere last Tuesday evening, and this gala event marked the return to the screen of the popular and most talented of Mr. Griffith's proteges, Mae Marsh. To say the least, Miss Marsh's performance in "The White Rose" reminds us only too strongly of the loss it was to the movie world when she left the silent drama in favor of sculpture several years ago. But she came back most forcefully in the attraction now at the Lyric, which is sure to draw throngs of her admirers, as well as those who glory in Mr. Griffith's achievements as a director, during the picture's limited four weeks' engagement.

In this production Mr. Griffith has attempted something new in producing what might be called a "big picture." In a note on the program Mr. Griffith tells us that he believes that the time is passing when a "big" picture necessarily means a spectacle in which are used masses of people and huge sets. He contends that "one or two human beings may be far more interesting than a thousand remote persons carrying unfamiliar spears." And with this idea in mind the master producer worked upon a smaller canvas than usual in "The White Rose."

"The White Rose" tells a simple story of simple people—and tells it faithfully and convincingly. To be sure, it is a decided change from Mr. Griffith's more recent productions. We cannot say that it impressed us as deeply as did "Broken Blossoms" and "Orphans of the Storm." Possibly this is because, after all famous stories cannot help having an appeal denied to less well known material. Nevertheless, this one goes straight to the heart and touches the finer and deeper emotions.

The program being rather indefinite, we do not know who is responsible for the story of "The White Rose." There is little novelty in the theme. It was most obvious from the start. The novel element is furnished through the variation from the general theme of "the woman must pay," because here the man pays through suffering also. And the man who caused the unhappiness and suffering of the lonesome little orphan, Teazie, is the hero. No, remarkable as it may seem, "The White Rose" is a picture without a villain. The hero at first is a proud and arrogant young man, a Southern aristocrat, preparing to enter the ministry, who is strongly convinced the "right is right and wrong is wrong," whatever the extenuating circumstances. He the end, and after wronging and deserting the girl whom he later finds to be the woman he really loves, he learns that there are times when his old creed is unjust.

The story is beautifully told, most satisfactorily acted, and, indeed, it is a delightful piece of work from the standpoint of the photography. The [illegible] arrangement of the scenes, are at times most inspiring. As to the characterizations of Mr. Griffith's players, he gave them one very [illegible]. This being a hobby of Mr. Griffith's, it is fortunate that his leading characters were an [illegible] choice from the standpoint of personal charm as well as the ability to portray satisfactorily the roles entrusted to them.

The girl in every way is pleasing, besides Miss Marsh, who is seen in the most prominent role, Ivor Novello was fortunate indeed for the young minister. Carol Dempster and Neil Hamilton are seen in leading but less interesting roles, while most important among them are Lucille La Verne, Porter Strong, Jane Thomas, Kate Bruce, Erville Alderson, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack. It is too bad that Mr. Mack, who created such marked interest in his portrayal of the crooked broker in "Broken Blossoms," should be cast in such a small part as he does in the two [illegible] pictures.

"The White Rose" is an [illegible] production, though it would be more gratifying if Mr. Griffith would [illegible] a story which might have [illegible] a little more [illegible].

[illegible]

Motion Picture News 5/26/23

"The White Rose"

Griffith—About Ten Reels

(Reviewed by Oscar Cooper)

IN "The White Rose," Griffith steps aside from the spectacular and presents a straight heart interest drama, in a pastoral setting of great beauty. There are no crashing climaxes; the story moves steadily, with the usual Griffith elaborateness of detail, to a powerful, simple emotional finish. Reliance is placed upon characterization rather than storm or ice-jam or the marshaling of other physical forces which have appeared in recent Griffith productions.

After a prolonged absence from the screen, Mae Marsh registers a triumphant return. She is the central figure of the story and the picture. Into the familiar role of the wronged country girl, she puts all the emotional strength and the individual mannerisms—if you want to call them that—which brought her fame in the old days. It is a remarkable piece of acting.

And the story is familiar, too, but its treatment makes it distinctive. Mr. Griffith has contrived to show the effect of a misstep upon the later career of a young man, this time a minister, and show it in so natural a way that it strikes the spectator like the reading of a page from life itself. Just because the material is familiar—and made distinctive—it hits home to the audience, holds the audience under its spell, will hold any audience, for "The White Rose" is decidedly a picture for all types of patrons.

But if the picture is mainly tearful, it is not wholly so. There is plenty of comedy, and it, too, is native to the story. Given a Southern setting, Mr. Griffith introduces a wealth of by-play from pick-a-ninnies and other folk of color. Porter Strong and Lucille La Verne, in blackface parts, contribute humor as well as pronounced moments of pathos.

The other players, chiefly Ivor Novello, as the young minister who renounces the cloth in atonement; and Carol Dempster, who in turn surrenders him so that he may marry the other girl and give their child a name, are fully effective.

Taken along the Bayou Teche country in Louisiana, the picture has many superb shots of natural beauty.

Summed up, "The White Rose" will not amaze by big sets, mob scenes or a whirlwind denouement—for these it has not. But as a simple, impressive heart interest drama—or melodrama, if you wish—it will score decisively.

The Cast

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugardes	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
An Aunt	Kate Bruce
An Uncle	Erville Alderson
The Bishop	Herbert Sutch

The Story—A young man about to enter the ministry and a country girl fall in love and their child is born out of wedlock. After he enters the service of the church, the boy becomes engaged to a girl of his own social rank and confesses his sin. The country girl, ill from exposure and near starvation, is cared for by two old darkies and the young minister finds her, and they are married. He gives up the church, and they begin life over again.

Classification—A powerful heart interest drama.

Production Highlights—Scene in the church where the minister renounces the cloth. Remarkable emotional acting by Mae Marsh, particularly the sequences leading up to the reunion with the minister. There is a "near death-bed" scene, in which Miss Marsh surpasses anything she has previously done before. Comedy touches. Artistic exteriors.

Exploitation Angles—Should be played up as Griffith telling a simple, human story that will appeal to everybody.

Drawing Power—All classes of audiences.

My Daily News 5/24/23

GRIFFITH'S PICTURE PLAYERS PLEASE MORE THAN HIS PLAY

(Reprinted from yesterday's final edition)

By P. W. GALLICO.

Title of picture, "THE WHITE ROSE."
Directed by D. W. GRIFFITH.
Presented at the LYRIC THEATRE.

Mr. D. W. Griffith's picture players are immense. Mr. Griffith's play we liked not at all. The picture is a tremendous comeback for Miss Mae Marsh. It gives more than an indication that Mr. Ivor Novello is going to be a great addition to our screen. Novello in his first American picture has already developed marvelously. We thought he was slightly hampered by the fact that the photographer or Mr. Griffith was playing up his more than usual good looks in the closeups, but considering the difficult part he had to cope with he establishes himself as a fine screen actor.

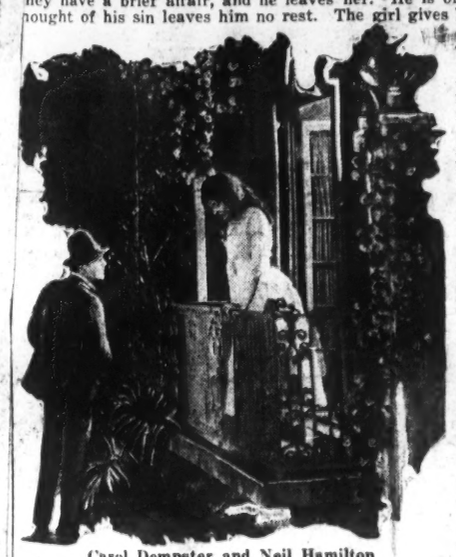
Ivor Novello

"The White Rose" will serve to make Miss Carol Dempster still more popular, and also introduces a new juvenile, Neil Hamilton, who looks a lot like Ralph Graves, is attractive and can act. The photography is glorious.

The picture? Old stuff in the first place, oversentimentalized, dragged out unmercifully. Yes, all that! Extraordinarily beautiful in spots; beauty, both material and spiritual; life one moment, stark realism, bunkum the next; symbolism that extends to the absurd—it is a strange picture for a Griffith to have made.

Mae Marsh

The story is laid in the Bayou Teche country of Louisiana. Briefly it is this: A young divinity student goes for a hike to see the world before he is ordained. In a cheap resort he meets a girl to whom he is attracted. He thinks she is bad. They have a brief affair, and he leaves her. He is ordained, but the thought of his sin leaves him no rest. The girl gives birth to a child, and finally wanders into his parish half dead, in time for him to make restoration.



Carol Dempster and Neil Hamilton

Miss Marsh gives a finely moving portrait of the unfortunate girl, and in no other part of the picture is Mr. Griffith so close to life as in the scenes in and about the resort and dance hall, where the girl works and meets her downfall.

Later on the bid for lachrymal demonstration is too evident. The girl with her baby outside the house, where her man is confessing his sin to the rich girl whom he is to marry, beaten down and soaked by a rainstorm, is a pathetic enough figure, but it doesn't ring true—there is too much of it, too much of everything in this picture.

Perhaps its greatest fault is lack of economy in the telling of its story. It is handicapped by sentimental dwelling on scenes that would be twice as effective were they shorter. Also the symbolism of the sinister gentleman in the cutaway, representing the devil, was unneeded and a [illegible]. Thus, once more, "The White Rose" is a triumph for a splendid cast.

Indianapolis (Ind) Star 5/27/23

In Griffith's Latest Picture

(After Van in the New York World.)

MAE MARSH

D. W. Griffith's latest production is called "The White Rose." It was filmed in the South, and has been running in the Lyric in the [illegible]

Evening Herald July 19 1923

Produces Superlative Photoplays But Will Not Pose for Photograph

MAE MARSH [illegible]

NEW YORK AMERICAN 5/20/23

MAE MARSH NOW STAGES DOUBLE COME-BACK

Home from England, She Is Glad to Be with Griffith Again and Will Be Seen as a Flapper in "The White Rose"

By ROSE PELSWICK.

MAE MARSH has come back. D. W. Griffith has finished a new picture, and the reason for "The White Rose" is Mae Marsh.

After six years of absence from the Griffith family, the cheerful, whimsical and unforgettable "Dear Child" of "Intolerance" has come back. And she has come back in the screen as a flapper, a flapper who wears her hair and carries about [illegible]

MAE MARSH

MAE MARSH, back to the D. W. Griffith fold, is to be seen in "The White Rose" at the Lyric Theatre this week.

[illegible]

"White Rose" is Great Film; Has a Weak Story

NEW YORK, May [illegible]

[illegible]

[illegible]

IN LOVE
NEW YORK GIRLS

elyn Motion Picture Magazine July 1923

Griffith Again Brings His People to the Shadows

shing Confederate officer, Ivor Novello. So he rs in "The White Rose." And if all heroes looked termined and gallant as Mr. Novello looks in the graph above we would have infinitely more sympathy with heroines

scene at right has a definite ffithesque ch. Carol pster stands the back nd with the mammy. Ivor No- o looks upon Mae h, back in riffith fold, lies ill up- he old cot

Showing Several Scenes from "The White Rose"

Mae Marsh, back with Griffith, brings to mind the Mae Marsh we loved so well in the old Biograph days. Wifehood and motherhood seem to have left no mark upon her. She is the same wistful heroine she was in those other days. Upon her face is the hunger of unfulfilled dreams, even now when really her dreams have come true

It is not the intent of the Griffith offices that the story of "The White Rose" be told. So we only know vaguely that it is a tale of a forlorn little cigaret girl, played by Mae Marsh, and a clergyman, played by Mr. Novello. The white rose which gives the story its name becomes a symbol. . . . And, after all, symbols are the stuff that drama is made of. . . . Carol Dempster and Neil Hamilton are another hero and heroine; and Porter Strong, familiar to the Griffith casts is also in the production. . . .

ING FROM BALTIMORE AMERICAN MAY 27

Long Contract Signed By Model

Neil Hamilton Assured Work for Three and a Half Years With D. W. Griffith—Was Well Known Model for Ads.

NEIL HAMILTON has just signed a contract with D. W. Griffith whereby he is assured work with the producer-director's organization for a term of three and a half years. Mr. Hamilton has been working for Mr. Griffith in the forthcoming production, "The White Rose," which it is expected will be shown to the public by the early summer.

Mr. Griffith happened to drop in on a stock company performance in Brooklyn, N. Y., last winter and there saw Hamilton playing a small part in support of Cecil Spooner. His appearance and work appealed to Mr. Griffith, and the engagement followed, it is said.

He was born in Lynn, Mass., but came to New York in his 'teens and worked as a clerk. Five years ago he worked as an extra in a motion picture with Kitty Gordon. Then he worked out at Union Hill, N. J., as an extra under Mae Marsh. Next he was offered a real part with a picture company and went far North on location. The company flopped, the manager fled and Hamilton walked most of the way back home.

He soon returned to New York and began posing for well-known artists and illustrators. Besides posing for artists he also went in for commercial work and posed for photographers. He posed for a series of billboard posters and magazine ads for a well-known and widely advertised cigarette, as well as having posed for ads for toothpaste, shoes, collars, gloves, neckties and other sorts of wearing apparel for men.

He spent six months in Toledo, Ohio, with a stock company; had sold bonds in small cities; solicited advertising in Detroit; worked four months as a factory hand for Henry Ford at the Ford Deaborn plant, and clerked in cigar stores in Cincinnati.

On the speaking stage he has appeared with De Wolf Hopper in "The Better 'Ole," and Grace George in "The Ruined Lady," appeared for a season in vaudeville supporting Jimmy Fox in a skit called "The Goat," and in which he played the title role.

elyn Motion Picture Mag. Aug 1923

There are episodes in "The White Rose" in the poignancy and beauty of which you can sense Griffith sympathetically behind his cameras. Other times you feel he might be there but you are not sure. And Mae Marsh, returning to Griffith's guiding hand, gives a portrayal finer than anything she has done since trying her own wings

The life of Lost Ships is impeccable and fantastic. It doesn't feel you with any problem but it entertains you. And it has the tone of deep salt water and the traditions of adventure

Mae Marsh last night regained her hold on the affections of amusement seekers on Broadway through the opening at the Lyric Theatre of D. W. Griffith's latest picture, "The White Rose," in which Miss Marsh has the leading role.

Ny American May 23/23

Ny Review Jul 7 1923

"WHITE ROSE" SECURE IN PLACE AMONG FILM MASTERPIECES

D. W. Griffith's Latest Achievement Is His Greatest, Which Means That This Picture Never Has Been Surpassed—Its Great New York Record—Mae Marsh's Triumphant Return to the Screen

MAE MARSH

Griffith Star, Who Registers Highest Success of Her Bright Career in "The White Rose"

Model Signs Contract

Boston Traveler June 30 1923

Right off the Reel

By ELEANOR VERY

BACK TO THE FOLD

In "The White Rose," Mae Marsh has proved that the genius of which she was suspected after "The Birth of a Nation" and "Intolerance" is hers indeed. It seems that only the finely sensitive direction of D. W. Griffith could bring out the best in her. "The White Rose" will come here in the fall.

Why Do They Try to Keep Stars Perpetually Sweet Sixteen?

Have you heard what New York critics said about Mae Marsh's work in "The White Rose"?

"'The White Rose' is the best picture D. W. Griffith has made since 'The Birth of a Nation,'" said the reviewer for the Evening Journal. "The premiere was equally a triumph for Mae Marsh as for the famous director, for 'The White Rose' brings Mae Marsh back to Mr. Griffith's direction."

"If you want to see art in the cinema, see Mae Marsh as 'Teazie,'" said Quinn Martin in the World.

"'The White Rose' is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired," said Robert E. Sherwood of the Herald, who has never been known to rave.

SEEN FIRST HAND

There is something different about the Griffith-trained actresses. From Mary Pickford and Blanche Sweet to Carol Dempster, they are all unusual of the sensitive, high-strung type, seemingly frail, yet with a great deal of strength, both physical and spiritual. And not in the least stagey.

No one could have looked less like an actress than Mae Marsh when I met her in Griffith's Broadway office. Small, pale, with curly, sandy hair, she looked almost moonish. She wore sports clothes of the quite inconspicuous, serious, athletic, without English type. And she went on make-up.

[illegible]

AS MARY SEES HIMSELF

[illegible]

"The White Rose" is a picture without a villain. The hero at first is a proud and arrogant young man, a Southern aristocrat, preparing to enter the ministry, who is strongly convinced the "right is right and wrong is wrong," whatever the extenuating circumstances. Eye for eye, and after wronging and deserting the girl whom he later finds to be the woman he really loves, he learns that there are times when his old creed is unjust.

The story is beautifully told, most satisfactorily acted, and, indeed, it is a delightful piece of work from the standpoint of the photography. The [illegible] arrangement of the scenes are at times most inspiring. As to the characteristic of Mr. Griffith's pictures, he uses close-ups very frequently. This being a hobby of Mr. Griffith's, it is fortunate that his leading characters were so fortunately chosen from the standpoint of personal charm as well as the ability to portray satisfactorily the roles entrusted to them.

The cast in every way is pleasing. Neither Miss Marsh, who is seen in the most prominent role, nor Mr. Carrington was fortunately chosen for the young minister. Carol Dempster and Neil Hamilton are seen in leading but less interesting roles, while those supporting them are Lucille La Verne, Porter Strong, Jane Thomas, Kate Bruce, Erville Alderson, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack. It is too bad that Mr. Griffith, who showed such marked skill in his portrayal of the character Gabby in "Orphans of the Storm," should be cast in such a small part as a Negro at the [illegible].

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Rochester (N.Y.) Herald July 19 1923

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Sun 5/27/23

"White Rose" is Great Film; Has a Weak Story

BY KARL K. KITCHEN

NEW YORK, May 27.—[illegible]

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Presented at the LYRIC THEATRE.

Mr. D. W. Griffith's picture players are immense. Mr. Griffith's play we liked not at all. The picture is a tremendous comeback for Miss Mae Marsh. It gives more than an indication that Mr. Ivor Novello is going to be a great addition to our screen. Novello in his first American picture has already developed marvelously. We thought he was slightly hampered by the fact that the photographer or Mr. Griffith was playing up his more than usual good looks in the closeups, but considering the difficult part he had to cope with he establishes himself as a fine screen actor.

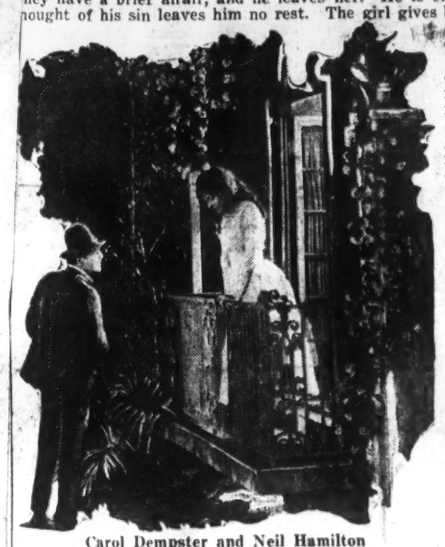
Ivor Novello

"The White Rose" will serve to make Miss Carol Dempster still more popular, and also introduces a new juvenile, Neil Hamilton, who looks a lot like Ralph Graves, is attractive and can act. The photography is glorious.

The picture? Old stuff in the first place, oversentimentalized, dragged out unmercifully. Yes, all that! Extraordinarily beautiful in spots; beauty, both material and spiritual; life one moment, stark realism, bunkum the next; symbolism that extends to the absurd—it is a strange picture for a Griffith to have made.

Mae Marsh

The story is laid in the Bayou Teche country of Louisiana. Briefly it is this: A young divinity student goes for a hike to see the world before he is ordained. In a cheap resort he meets a girl to whom he is attracted. He thinks she is bad. They have a brief affair, and he leaves her. He is ordained, but the thought of his sin leaves him no rest. The girl gives birth to a child, and finally wanders into his parish half dead, in time for him to make restoration.



Carol Dempster and Neil Hamilton

Miss Marsh gives a finely moving portrait of the unfortunate girl, and in no other part of the picture is Mr. Griffith so close to life as in the scenes in and about the resort and dance hall, where the girl works and meets her downfall.

Later on the bid for lachrymal demonstration is too evident. The girl with her baby outside the house, where her man is confessing his sin to the rich girl whom he is to marry, beaten down and soaked by a rainstorm, is a pathetic enough figure, but it doesn't ring true—there is too much of it, too much of everything in this picture.

Perhaps its greatest fault is lack of economy in the telling of its story. It is handicapped by sentimental dwelling on scenes that would be twice as effective were they shorter. Also the symbolism of the sinister gentleman in the cutaway, representing the devil, was unneeded and a [illegible]. Thus, once more, "The White Rose" is a triumph for its splendid cast.

NEW YORK AMERICAN 5/20/23

MAE MARSH NOW STAGES DOUBLE COME-BACK

Home from England, She Is Glad to Be with Griffith Again and Will Be Seen as a Flapper in "The White Rose"

By ROSE PELSWICK.

MAE MARSH has come back. D. W. Griffith has finished a new picture, and the reason for "The White Rose" is Mae Marsh.

After six years of absence from the Griffith family, the wistful, whimsical and unforgettable "Dear Dog" of "Intolerance" has come back. And she has come back to the screen as a flapper—a flapper who wears her hair and skirts short, who carries a gun, who is not afraid to [illegible]

ROSE PELSWICK

MAE MARSH, back in the D. W. Griffith fold, is to be seen in "The White Rose" at the Lyric Theatre this week.

Exhibitors Herald Chicago June 9 1923

SPECIAL CAST IN

THE WHITE ROSE

(UNITED ARTISTS)

This latest Griffith production should prove an attractive box office attraction—specially pleasing to those who have a penchant for pictures which bring a lump to the throat and a tear to the eye. Shown at its premiere in eleven reels, but likely to be cut to shorter length.

THE CAST

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille LaVerve
"Apollo"	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
Man of the World	Erville Alderson
Bishop	Herbert Sutch
Landlord	Joseph Burke
Landlady	Mary Fox
Guest	Charles Mack

Scenario by Irene Sinclair
Directed by D. W. Griffith
Photographed by W. J. Bitzer

D. W. GRIFFITH has handed another jolt to those who expected in "The White Rose" to find the usual Griffithesque big spectacular scenes with huge settings and mobs made up of great numbers of persons. On the contrary it is a production of unusual simplicity—so plain as to make it almost novel—telling in a charmingly convincing manner a tragic story of plain people, aimed straight at the heart and never missing the mark.

"The White Rose" marks the return of Mae Marsh to the Griffith direction and it is safe to say that in this the talented little actress does the best work of her career. Her portrayal of the difficult part of "Teazie," the good little girl who makes one mis-step and suffers accordingly, is a dramatic gem the memory of which will last long in the minds of theatregoers.

The much talked-of Ivor Novello, plays opposite Miss Marsh, and while it may be lese majesty to criticise the judgment of the master picture maker in selecting his cast, an improvement could be made here. The part given young Novello is a doleful one and he plays it most dolefully. About the most noticeable things in his favor is pulchritude, enhanced by a pair of "midnight eyes," and that this is recognized by Mr. Griffith is evidenced by the many—too many—close-ups of this gloomy young hero.

Carol Dempster is effective as the tempestuous young aristocrat, who seems never quite sure just where her affections lie, but who finally rises to the great moment and steps aside to give her fiance over to the other girl to whom he rightfully belongs. Others in the cast are Neil Hamilton, Lucille LaVerne, Kate Bruce, Porter Strong, Erville Alderson and Herbert Sutch.

The story opens in the Bayou Teche country of Western Louisiana and many of the scenes were made there. Some of these are little less than wonderful and the excellent photography is such as to miss none of their beauty. Here lives a youth of station and wealth who has taken up the ministry to meet the dying request of his mother. It is also planned for him to marry the richest and most aristocratic girl in his section.

The young man sets out on a long walking trip to familiarize himself with the ways of the world, traveling under an assumed name as his own is well known. At a winter resort inn he becomes interested in "Teazie" the cigar stand attendant at the inn. He decided that she is all that he has been taught to avoid in femininity, but later falls under the charm of the girl's innocence. They spend much time together and finally conscience stricken, he flees from her and returns to his home.

The girl falls heir to the heaviest of womanly woes. With her child she becomes an outcast, wandering here and there and finally reaching the home of her preacher-lover. There she is given shelter in the cabin of an old negress, and when it is believed she is dying, the young preacher is brought to her by the rich girl whom he is about to wed. All ends well and the rich girl releases him when she learns the truth, and in the fade-out Teazie and her baby are shown happy in the reunion with the lover and father.

"The White Rose" when cut to suitable length, should prove a big box office attraction for any theatre. The announcement is made that this production will not be road-showed as is customary with Griffith productions, but at the end of its four weeks' run in New York will be placed in the regular channels of distribution to the motion picture theatres through United Artists.

Mae Marsh and Ivor Novello in a scene from "The White Rose." (United Artists.)

NEW YORK POST

MAY 28 1923

"The White Rose," a New Griffith Film

Have you ever gazed at a beautiful water color to find it disfigured by a purplish wash—intended to give the effect of dusk, perhaps? Well, here is a beautiful picture sicklied over with the wash of sentimentality; so thick in spots, unfortunately, that the beauty which may exist underneath is lost. From a scenic standpoint it is a gorgeous production in its very simplicity, this Griffith photoplay, "The White Rose," which opened at the Lyric Theatre last evening. Ghostly wreaths of moss entwine gnarled oaks, clusters of floating lilies are borne lazily by on the bayou, Colonial mansions behind the majesty of their many pillared porches peer through masses of shrubbery; it is an idyll without words.

But the story—no, not the story, for stories of sorrow and happy coincidence are all too true to the world—rather the length of its unfoldment is the basic trouble. It is truly a long drawn out wail saved only by the scenery and Mae Marsh, whom the screen is lucky to have gained again. She is sensitive, sympathetic, and an artist. Ivor Novello, the young English actor, who was seen in a photoplay with the great Rejane a season or so ago, does very well with the last part of the story which hardly excuses him for overacting the sanctimonious young man most unrealistically in the beginning. The rest of the cast hardly need mention; Mr. Griffith has always, an excellent director of his material at hand. M. M. B.

CLIPPING FROM

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GREAT heights of screen acting are attained by Miss Mae Marsh in her remarkable comeback to the screen in Griffith's "The White Rose," at the Lyric Theatre.

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Mae Marsh returns to the Griffith fold in this charmingly told story of a little Southern orphan. In the supporting cast are Ivor Novello, Carol Dempster and Neil Hamilton. The picture, which has "found the heart of New York," to quote the critics, ranks with "Broken Blossoms" and "Way Down East."

Filmagraph Los Angeles (Cal) June 24 1923

Cleveland (Ohio) News March 23/23

At the Bottom of the Ladder

THEIR LATEST PICTURE EVOKES CRITICS' PRAISES

D. W. Griffith

MAE MARSH

Ivor Novello and Mae Marsh in D. W. Griffith's "The White Rose."

CLIPPING FROM

CHRISTIAN SCIENCE MONITOR—Boston

JUL 10 1923

goers are [illegible] critical power than they were then; historical [illegible] has somewhat outworn its popularity; and the subject, instead of being new, has been traversed—though from a different viewpoint—by the preceding play, and [illegible] upon the stage. The brief appearance of the crinolined ladies, during the ball at Arlington House, brought a touch of welcome relief to the somberness of a very masculine play. P. A.

Griffith as Emancipator

Special from Monitor Bureau

New York, July 6

"GRIFFITH did not invent the motion picture. He emancipated it," wrote Lesley Mason. Those statements about sum up David Wark Griffith's relationship to the motion picture activity, an activity that is variously called an art, an industry and a business. Mr. Mason might have made his statement read "He is emancipating it," because Mr. Griffith's service is still going on. He is still probing into the secrets of this new art expression and seems to be on the verge of discovering the answer to the question most often asked regarding motion pictures, "What is going to happen (or words to that effect) to motion pictures?"

It was not enough for Mr. Griffith to invent the "cut-back" and the "close-up," nor did it satisfy him to rest on his laurels after having produced some of the biggest and most effective mob, soldier and "chase" pictures ever screened; but after doing many of these elaborate melodramas he has made a sharp turn in an opposite direction, working on the subject of displacing much of the gesture and action of his characters by registration of their thoughts on the film instead.

"If I can get my actors to think correctly and make us understand what they are thinking about, I have an effective scene," he says. "How much more powerful such a scene is than one confused with meaningless gestures and rushing around. It would surprise you though to know how much longer it takes to do a picture that way. A big mob scene with hundreds of people is not difficult, but accomplishing results with the other point of view requires time. We rehearsed 'The White Rose' for five weeks before we took the scenes. We worked a week on the scene in the darkies' shack alone. I knew that the success of the entire picture depended on that one scene. You see Miss Mae Marsh scarcely makes a move during the entire scene, but she runs the scale of emotions and her thoughts get to the audiences just as I planned that they should. I sit out in the audience night after night and watch the effect on the people there, and I am sure that I have never done anything that has caused a more absorbed reaction on the part of those in the audience; and yet the work of the actors is almost entirely mental.

"It would have been easier to have had much movement and gesture, but nowhere near as effective. I think you will find in the future that 'big' pictures—by that I do not mean pictures with elaborate sets and great masses of people, but pictures big in theme—will show less rushing around and less gesture, but much more thinking. If the thinking is right the camera gets it. The camera is sensitive to the slightest defect in the actor's thinking."

"How long have you been using your present method of directing, Mr. Griffith?" was asked.

"It first came to me while I was producing 'Broken Blossoms,' although I did not of course employ it to the extent that I have in 'The White Rose.' In the latter, the drama grows almost entirely out of the thoughts, good or bad, of the two leading characters. You know thoughts are things and very potent. They sweep on and drama follows in their wake. I believe there are great possibilities for the screen of the future in working along these lines. It will be a fine thing for the development of our actors as well."

Mr. Griffith, who is lavish in his expenditures when producing a picture, was reminded of his quoted statement that when he had $1,000,000 he was going to retire. An amused smile played over his face.

"Well, I couldn't eat a million dollars' worth of ham and eggs, could I? But I can dream a million dollars' worth of beautiful pictures. Oh no, I am not nearly as much interested in making a million as I am in making the best pictures I can." F. L. S.

SHE'S OFFERED TO TIPPING. Carol Dempster gives friendly youth Richard Barthelmess shoulder in "The White Rose," Griffith film not yet unbuttoned in Boston. He tips hat, but she pays no more attention to tips than wise rookie track [illegible]. He carries groceries on arm, but beans are spilled.

HARTFORD COURANT
MAY 27, 1923

THE HARTFORD COURANT

MAE MARSH AND IVOR NOVELLO in one of the scenes in D. W. Griffith's film, "The White Rose," which opens at the Lyric today.

EMOTIONAL WORK OF MAE MARSH BRINGS TEARS

Screen Star Exquisitely Realistic in "The White Rose," Latest Griffith Photoplay, on View at Lyric Theatre

LYRIC THEATRE—"The White Rose," directed and presented by D. W. Griffith.

THE CAST

"Teazie"	Mae Marsh
Marie Carlisleton	Carol Dempster
Ivor White	Ivor Novello
Jeanne Easter	Lucille La Verne
Joseph Bengarde	Porter Strong
Colonel Bard Gill	Frank Bennett
Mr. Easter	Erville Alderson
Mr. Carlisleton	Charles Emmet Mack
Mr. Jed Ida White	Neil Hamilton
Mr. Gaston	Raymond Bonafield
Mr. Gaston's Son	Kenneth Harlan
Mr. Gaston's Daughter	Vivian Rich
Mr. Gaston's Son-in-law	Charles Emmet Mack
Mr. Gaston's Son-in-law's Wife	Vivian Rich
Mr. Gaston's Son-in-law's Son	Kenneth Harlan
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Tors Herald Chicago June 9 1923

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I. C.

Mae Marsh and Ivor Novello in a scene from "The White Rose." (United Artists.)

NEW YORK POST

MAY 28 1923

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Filmagraph Los Angeles (Cal) June 24 1923

land (Ohio) News March 23/23

At the Bottom of the Ladder

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D.W. Griffith

MAE MARSH

CHRISTIAN SCIENCE MONITOR—Boston

JUL 10 1923

Ivor Novello and Mae Marsh in D. W. Griffith's "The White Rose."

CLIPPING FROM

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HARTFORD COURANT
MAY 27, 1923

LIFE IN ROMANTIC DIXIE IS LIVED AGAIN ON THE SCREEN

D. W. GRIFFITH has inaugurated his sixth New York season with a romantice photoplay, "The White Rose," which is somewhat extravagantly acclaimed as the best picture this acknowledged master of the craft has made since "The Birth of a Nation." "It ranks with the most important pictures made in America," in the critical opinion of the *Sun*, "the acting is as fine as any the screen has recorded, and the photoplay is of an incomparable physical beauty." "Aimed straight at your heart," according to the *World* critic, "'The White Rose' hits its mark, boldly tearing away the old dual standard of morals, and showing men accepting blame for the commission of sin along with the women."

Mae Marsh, in the character of Teazie, an orphan girl, and Ivor Novella as Joseph Bengarde, scion of a wealthy Southern family and candidate for the ministry, share the principal honors. In other rôles are Carol Dempster, Charles Emmet Mack, Neil Hamilton, Lucille La Verne, Porter Strong and Erville Alderson.

The story and its attendant action are modern, but the famous director makes the most of opportunities to interpret flashes of olden days in a manner of his own. He is said to have "combed" the South to gain the desired pictorial result, finding his best location in the Bayou Teche country of Louisiana. From there the producer and his cast wandered through Georgia and into Florida, where he found more "atmosphere" to his liking. He has endeavored with considerable success to photograph the negro in a natural and happy state, filming great numbers of colored people, young and old, at play and at work, in this new production.

The story in the main concerns the white folk of Dixieland and centers about the joys and woes of an orphan girl, her rich young lover; an ambitious but poverty-stricken youth and a girl of wealth and social position. It is the old, old story of truth and right triumphing over wrong and injustice; of false pride giving way before the advance of true love, all told in a simple manner and distinguished by painstaking camera illustration.

It is a matter of comment that in this picture D. W. Griffith has deliberately chosen a small canvas to work upon instead of one of heroic size such as "The Birth of a Nation," "Intolerance," "Orphans of the Storm." In the modesty, or rather simplicity, of its conception and presentation it suggests a novelette rather than a novel.

MAE MARSH AND IVOR NOVELLO ARE FEATURED IN "THE WHITE ROSE" D. W. Griffith's latest film drama, which is romantic drama with life in the Old South Bayous taken among the Louisiana bayous

EMOTIONAL WORK OF MAE MARSH BRINGS TEARS

Screen Star Exquisitely Realistic in "The White Rose," Latest Griffith Photoplay, on View at Lyric Theatre

LYRIC THEATRE—"The White Rose," directed and presented by D. W. Griffith.

THE CAST.

[illegible]

By ALAN DALE.

THERE is a wistful, elfin little girl and a somewhat caustic youthful young lad at Lyric Theatre in this picture co-[illegible] and there are pauseful sub-titles to eke out the rallentando of the melody. Frinstance, the subtitle, all on a blank screen, is: "And So——." Nothing more. Or it is: "New——." Nothing more. And you are led to believe that this brevity is "fraught with consequence" and that the monosyllabic utterances are riddled with suspense. It is artfully and cunningly done. There is the miserable girl-mother, and the lad ordained as a minister.

And accompanying music sets in dolefully, and you listen to "Holy! Holy! Holy!" or to "The Palms" or to the saccharine "Sweet Alice, Ben Bolt." And the girl weeps and clasps her baby in her arms, and the boy preaches to the congregation, selecting a sermon dealing with purity. And again you feel a bit peeved at all this pow-wow and this utter enlargement to the oft-told story.

Once or twice you are weaned from the sorrow and agony of it all. You perceive a couple of colored lovers Mack Sennetting near from a shoal of alligators and appealing to your laughter. And then, back to "Sweet Alice, Ben Bolt," and "The Palms," and the poor little unwedded mother with her infant. And someone says to her, "Call him Alexander, because he had no father but will conquer." Hell Palms seemed to [illegible]

But perhaps this picture is to be judged not in comparison to a story, but rather its sequel. In that case, I suppose, the emotional work done by Mae Marsh was exceptionally realistic. It was a veritably tear-inducer. Only the hard-hearted (its number could be [illegible] the appeal of Miss Marsh. The tears seemed free from affectation. The mental anguish stripped you and made you sympathize in spite of yourself. It was a triumph for Miss Marsh. The tears seemed to be a little [illegible] and [illegible] was acted by Ivor Novello. Carol Dempster was a beautiful young person, and the subtitles [illegible] with grim and [illegible] humor.

[illegible]

MAE MARSH

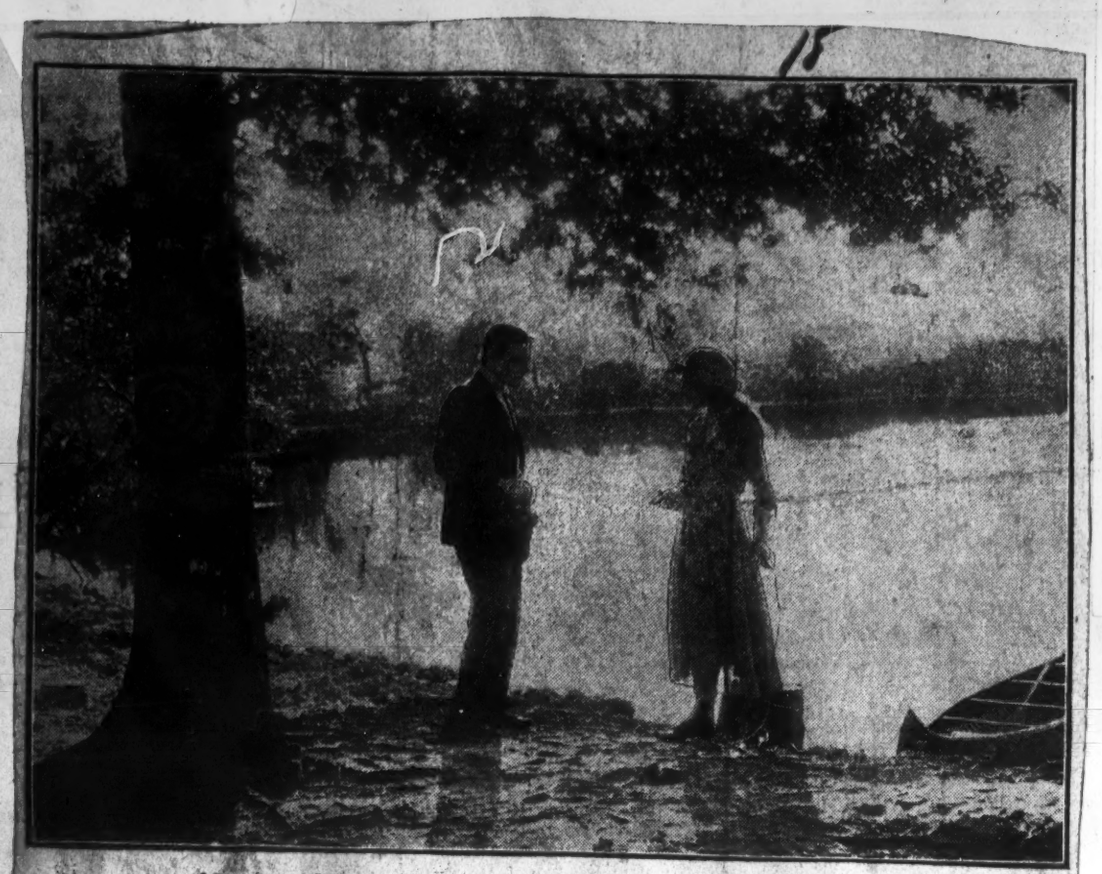
To Theatregoers—

[illegible]

D. W. GRIFFITH, Inc.

LYRIC THEATRE, [illegible] SHOW HOURS AT 2:15, THEREAFTER EVERY HALF HOUR UNTIL 11:15. PRICE NOTHING CHANGED.

TORONTO (ONT.) CAN.) GLOBE
JULY 21, 1923



SCENE FROM "THE WHITE ROSE"—Neal Hamilton and Carol Dempster in One of the Atmospheric Outdoor Scenes Taken in Louisiana.

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET
CLIPPING FROM
Buffalo N. Y. Times
July 22-1923

A scene from D. W. Griffith's new picture, "The White Rose."

MOVING PICTURE WORLD (N. Y.)
JUN 2 1923

"The White Rose"

Through the courtesy of the Bellevue Theatre, Upper Montclair, N. J., you get a report of the world's premiere of Griffith's latest.

"THE WHITE ROSE." Played this as a pre-release, world's premiere, to capacity. Marks the return of Mae Marsh to the Griffith banner and gives her an opportunity of showing her true stellar qualities. Ivor Novello, new Griffith star, appears to be the coming screen idol. Picture fully up to the Griffith standard and in showing here pleased most fastidious audience in America.

NEW YORK GLOBE
MAY 28 1923

THE NEW FILM

"The White Rose."
By E. V. DURLING.

D. W. Griffith is the greatest of all film directors. However, his admirers, among which this writer numbers himself one of the most enthusiastic, will have considerable difficulty in proving it by "The White Rose," the picture which ushered in Mr. Griffith's sixth annual season at the Lyric last night. Not even the master director can make a four-reel story into twelve reels and have the result prove entertainment. There is considerable to criticize in "The White Rose," but the foregoing sentence practically sums it all up. The picture is not only long, but it seems long, so much, in fact, that at times it appeared to be of the endless variety.

Still Mr. Griffith's sixth annual season is likely to prove an event of no little importance in spite of all that, for in "The White Rose" Mae Marsh once more comes into her own. Without the guiding hand of Griffith, Miss Marsh seems but an average actress; with it, she appears to be one of the greatest. Her evolution from a wallflower to a flapper is one of the best things the screen has given us, and is one of the few things which "The White Rose" has to recommend it. The others are the marvellous photography, particularly in the close-up scenes, and a series of so-called human touches such as Griffith alone is capable of.

The story of "The White Rose" is reminiscent of those grand old melodramas of a bygone day, "No Wedding Bells for Her" and "More to Be Pitied Than Censured." The opportunities for facetious comment are many, but that is no fault for a motion picture reviewer.

New York Telegraph
2/6/23

"Well From the Winter" Blasts.

The Griffith Company is leaving on the 5.05 to-day for New Orleans. There, ensconced on a sugar plantation, 100 miles from the Southern city, some exterior scenes for "The White Rose" will be taken. Those who are accompanying David Wark Griffith on this expedition are Carol Dempster, Mae Marsh, Porter Strong, Ivor Novello, Neil Hamilton and the technical staff. After ten days in New Orleans the company will move on to Miami to spend two months in the sunshine and warmth of Florida. Speaking of the Griffith Company, it is said Neil Hamilton is the one who will be the surprise in "The White Rose." Mr. Griffith always springs a surprise, and this time it is Mr. Hamilton who is said to be the newcomer who will come in for some special attention from the public.

Sioux Falls (S.D.) Argus
7/21/23

Critics of all the leading New York papers have united in proclaiming "The White Rose," D. W. Griffith's latest, as one for the sensations of the decade. It is a personal triumph for Miss Mae Marsh.

BALTIMORE (Md.) SUN
MAY 30, 1921

Moving Picture Reviews

BY PETTERSEN MARZONI.

ALL notices that appear under this heading express the opinion of the editorial department of The Birmingham News as to the merits or demerits of the attractions in question. All other notices about theatrical or motion picture attractions are supplied by the publicity departments of the theaters and motion picture houses and do not necessarily represent the opinion of The News.

WHEN D. W. Griffith starts out to make a picture he bends fabrics of sea and sky and persons to his will, and makes something different, even though his material be the same that other men use. He has done this in "The White Flower," the picture showing at the Capitol Wednesday and Thursday.

His cast is excellent as usual. It includes the fine young actor, Richard Barthelmess, in a congenial role, while Carol Dempster, who has the ethereal sort of beauty Mr. Griffith seems to demand of his leading women, is at her best. Anderson Randolf, Ralph Lewis and other well-known players are seen in important roles.

"The White Flower" is a story of coral beaches, tropic nights and languorous days, bad plot and counterplot moving [illegible]

Mrs. Harding Reads Character by Faces

THE idea is as old as the hills, of course—but there seems to be something in it.

"You can tell a lot about a man by observing his eyes, ears and face," says the First Lady of the Land, whom D. W. Griffith selected as one of the three most beautiful women in all the world.

Her position certainly gives her almost limitless opportunity to indulge herself in her favorite pastime. Men and women of achievement in almost every walk of life from ambassadors and soldiers to clubmembers and artists, gather at the White House functions, furnishing the wife of the President with striking examples by which to square her theories.

Her analysis of the ear alone is worth a page feature and in addition, she considers the eye and the mouth and the general contour of the face.

When D. W. Griffith selected the President's wife, Queen Marie of Rumania and a lowly Philadelphia scrub-woman as the three most beautiful of their sex, he caused a great stir. Look at the picture of Mrs. Harding and study out the features that so greatly appealed to the noted director. The eyes express kindness and goodness, the mouth would fit into the character analyst's category of womanly affection, the ears, one suspects, though there is no tape measure of Mrs. Harding herself about to verify the suspicion, would qualify for the qualifications of beauty held up as standard.

One of the reporters put in that Mrs. Harding's best features were her eyes, which expressed kindness and goodness and that in fact the expression in any person's eyes meant everything in the face.

PING FROM
NEW YORK AMERICAN
JUN 10 1923

MAE MARSH, heroine of the Griffith film, "The White Rose," which begins its final week at the Lyric Theatre to-day.

Daughter of Mae Marsh Has Own Idea of Career

CALL—WEDNESDAY, JUNE 6, 1923.

Plays and Players

Douglas MacLean Is the Chief Entertainment at the Strand.

Douglas MacLean, who plays the title role in the "Man of Action" at the Strand this week, Margaret de la Motte and others of the supporting cast manage to get good entertainment into the photoplay despite its amazing lack of real plot.

Douglas MacLean, a rich, pampered youth, whose life is ordered by a string of officious servants and the manager of his estate, finds that he must become a man of action if he is to hold his spirited fiancee. An encounter with a human variety of burglar in his home leaves him with the advice that he should "make the downtown joints" if he would become a man of action. The rich young man, den of a gang of crooks, introduces himself as the "Kid" and allows himself to be mistaken for the "Chicago Kid," a desperate crook "wanted in 47 states." The man of action is taken in on a "job," which he soon finds is to rob himself of a fortune in diamonds due to arrive at his home from a mine owned by his estate. He also learns that the manager of his estate is the directing villain behind the robbery plot. The villainous estate manager arrives at the scene of the planned robbery and finds that the "Chicago Kid" resembles the rich youth who is to be robbed. He dresses the "Kid" in the clothes of the rich young man and passes him off as the owner of the diamonds, easily convincing the custodians of the jewels. The diamonds are then stolen by every member of the thieves' party in turn, but are finally recovered by MacLean, who proves himself to be

MAE MARSH

"The White Rose"
D. W. Griffith's latest production, "The White Rose," is a powerful portrayal of infinite ideas. Anderson Lawler is a distinguished [illegible] of her mother and wife in private life. Mae Marsh [illegible] with so little evidence that she has no intention of taking up other roles or stage as a career.

Paris last Winter [illegible] the Metropolitan Opera House.

[illegible] Mae Marsh [illegible] Arena, director of Mae Marsh, in her last D. W. Griffith's latest production, "The White Rose," is a powerful portrayal of infinite ideas. Anderson Lawler is a distinguished [illegible] of her mother and wife in private life. Mae Marsh [illegible] with so little evidence that she has no intention of taking up other roles or stage as a career.

Paris last Winter [illegible] Metropolitan Opera House.

[illegible] sister of [illegible] Mae Marsh [illegible] this week for Miami, where [illegible] white at Miami Fla. While her mother was making [illegible] The White Rose" [illegible] became interested in the [illegible] Miami Herald [illegible] at Miami Beach for the benefit of the Winter Convalescents. There she [illegible] Mae Marsh [illegible] in the Miami [illegible] is invited with [illegible]

MINNEAPOLIS (MINN.) TRIBUNE
JULY 8, 1923

CLIPPING FROM
BALTIMORE AMERICAN

Odd, Isn't It?

MAE MARSH had pretty nearly passed out of the picture going public's mind when she's brought back in big style, a bit.

A comedian who has been making people laugh all over the country for years is definitely and quietly put in work in a picture. No one ever thought of asking him to make a picture before, but he is one of the country's most potential box office draws. Meanwhile, as yet, he is at liberty. Of course, you know who does these things. He works quietly, but oh, my, he works.

And in connection with all this is a memory of patrons of the Strand, Rialto and Criterion (New York, New York City), D. W. Griffith was picked as their favorite director.

Staunton (Mass) Gazette June 2/1923

PHOTOPLAY MAGAZINE (NEW YORK)
JUN 1923

Location: Near Miami, Florida. David Wark Griffith rehearsing Mae Marsh and Ivor Novello for a scene in his forthcoming "The White Rose." Those who have seen early "rushes" predict a smashing reception for Novello and a thrilling return-to-filmdom for Miss Marsh

NEW YORK TELEGRAPH
MAY 23, 1923

With the Movies And Movie Stars

By JAMES W. DEAN

New York, June 1—The two important things to report about "The White Rose," shown here for the first time, are that Mae Marsh is still the same fine actress that she was when she left the screen several years ago and that D. W. Griffith, is a different Griffith.

Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of skulls. Combat, in its most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Always an idealist, he is now an idylist, a pastoral poet using the quiet splendors of bayou, floating flowers and moss-ribboned trees as the background of a drama that concerns only a handful of people.

The only combat in "The White Rose" is inward combat, the upheaval of conscience in a young minister and the turmoil in the soul of a young girl, the victim of that cleric's only mistake.

In some sequences Griffith's story has a delicacy, a sheer beauty, both in narration and in pictorial effect that is superior to anything that the screen has yet seen.

This film falls short of being a masterpiece because it is done with a poet's logic—or with the box office in mind. It gets away from life.

From the outset, with subtitle and with action, Griffith prepares the spectator for a tragedy. Characters and circumstances are set for a poignant progression of fateful happenings.

A girl leaves an orphan asylum and obtains work in a Louisiana winter resort hotel. Cast into the world a budding woman, she soon acquires the hard veneer of dance hall and contact with crude men and girls. But she is still the same sweet girl within.

The youth, about to enter the ministry, sets out to see something of the world. His path crosses that of the girl. When they part the subtitle reads, "Though neither of them knows it, this is to be farewell. It isn't their farewell. Intentionally or unintentionally the spectator is led then and there to believe that only tragedy can come of this love affair.

Later, the girl is dying after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone. Fate—and D. W.—take her to a negro shack on the plantation of the young girl the minister has just proposed to. And there the story ends, the heroine and the minister living happily ever after and the other girl marrying a young fellow who had loved her all along.

At the start the picture proclaims itself as having been based on fact. If that is so, life itself violated all good rules of dramaturgy. It is my own idea that D. W.'s interpretation of life violated the rules. The spectator should not have been tricked into expecting a finish of sackcloth and ashes and be given a milk and honey ending.

* * *

Little more could be said for Mae Marsh than that she is as effective as she ever was. Any number of our feminine stars would be paid a great compliment were they called as talented as Mae Marsh.

"The White Rose" marks the debut of Ivor Novello, English actor and song writer, in American films. He is unusually handsome and a capable actor, although he still has much to learn about camera technique. He will be immensely popular with the ladies.

Carol Dempster is fragile, beautiful and innocent and that is all that is required of her in this picture. Griffith took advantage of every opportunity to show Novello and Miss Dempster in close-ups without one object in the background to detract from the projected portrait.

GRIFFITH PICTURE OPENS AT LYRIC

"The White Rose" Is Simple Romantic Drama Made Vital by Producer and Excellent Cast.

MAE MARSH RETURNS TO SCREEN

LYRIC THEATRE—"The White Rose," a motion picture, produced by D. W. Griffith.

The Cast.

Bessie Williams	Mae Marsh.
Marie Carrington	Carol Dempster
Joseph Bassgardes	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo"	Porter Strong
An Aunt	Kate Bruce
An Uncle	Arville Alderson
The Bishop	Herbert Sutch

By D. G. WATTS.

David Wark Griffith's latest film production, "The White Rose," opened at the Lyric Theatre for a limited engagement last night and proved to be an innovation in a number of ways for this director. Mr. Griffith's name has always conjured visions of huge sets, of great mob scenes, battle, murder and violent storms. "The White Rose" has none of these things. The producer has deliberately told an old story for the story's sake, has foresworn the spectacular, and gets his effects entirely by detail, by subtitles of expression and acting and by human interest appeal.

This picture is of added interest in that it serves to bring Mae Marsh back to the screen after a long absence and also to introduce a new leading man, Ivor Novello, in his first American-made vehicle. We are glad Mae Marsh is back. She has matured and at the same time she has developed artistically. She has always been a delight on the screen, and is more so now than ever. Mr. Novello, a sincere actor with a pleasing personality and good looks, will appeal to American audiences. If he has not already done so, Mr. Griffith should sign him to a contract to keep him in this country.

Mae Southern Locale.

A description of "The White Rose" could not be complete without especial mention of the background. The story is of the South and the exterior was photographed in Florida and Louisiana in some especially beautiful locations. We have seen much more expensive settings [illegible] and [illegible] Mae Marsh [illegible] and [illegible] a young fellow who had loved her all along.

[illegible]

Comedy Included, Too.

With "The White Rose" is [illegible] a comedy [illegible] is a comedy [illegible] Mae Marsh [illegible] Carol Dempster [illegible] Neil Hamilton [illegible] Lucille La Verne [illegible] Charles Mack and Jane Thomas.

[illegible]

[illegible] Mae Marsh [illegible] Mae Marsh [illegible] Mae Marsh [illegible]

GAZETTE MOVIETORIUM

IVOR NOVELLO AND MAE MARSH, FEATURED IN THE GRIFFITH PRODUCTION, "THE WHITE ROSE."

By JAMES W. DEAN.

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Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of skulls. Combat, in its most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Always an idealist, he is now an idylist, a pastoral poet using the quiet splendors of bayou, floating flowers and moss-ribboned trees as the background of a drama that concerns only a handful of people.

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NEW YORK TELEGRAPH
MAY 27 1923

"THE WHITE ROSE."
D. W. Griffith's 8,000 Feet.
Produced by D. G. Watts.
CAST

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Bassgardes	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo"	Porter Strong
An Aunt	Kate Bruce
An Uncle	Arville Alderson
The Bishop	Herbert Sutch

Running time, 2 hours.

David Wark Griffith's latest film production, "The White Rose," proved to be an innovation in a number of ways for this director. Mr. Griffith's name has always conjured visions of huge sets, of great mob scenes, battle, murder and violent storms. "The White Rose" has none of these things. The producer has deliberately told an old story for the story's sake, has foresworn the spectacular, and gets his effects entirely by detail, by subtitles of expression and acting and by human interest appeal.

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[illegible]

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[illegible]

[illegible] Mae Marsh [illegible] Mae Marsh [illegible] Mae Marsh [illegible]

REAL ESTATE

June 3 1923
INDIANAPOLIS (IND.) STAR

New Griffith Picture Sure Fire Success

"The White Rose" Satisfies Clamor for Art and Contains Enough Melodrama to Please.

SOME RECENT FILMS

BY DON ALLEN.

NEW YORK, June 2.

"THE WHITE ROSE," as presented by D. W. Griffith, comes about as near being a real picture as any we have beheld in years. It has just the right percentage of capital "A" to satisfy the loudest clamorers for art with their movies; and it has enough of the old sure-fire to please the mezzo-brows.

The result? It looks to us as though "The White Rose" would be an unqualified box office success.

Griffith may always be relied upon to furnish some brand new idea in each picture. The mills of the Griffith studio grind slowly, but grind exceeding sure. Moviegoers gasped when they heard the famous director had cast aside seething, swirling mobs for mere mystery in "One Exciting Night," and muttered, "Even a Griffith can't do that." But he did!

Story of "Just Folks."

Now, when he has boldly announced that all that is spectacular: all the battles, the ringing torrents and the crowds had all been done away with, to be replaced by "just folks" and a real story in "The White Rose," there were those who dittoed the previous remark and muttered: "Even a Griffith can't do that!"

But again Griffith has done what he started out to do, to prove that mobs do not a movie make. To our way of thinking, "The White Rose," in all its Southern simplicity, is one of the "biggest" pictures made in years because it is so very human.

In thinking over what Griffith has done for the movies, one can not overlook the fact that he is the inventor of the "close-up." He started real night photography and was the originator of scenic effects that have been copied by almost every other producer and director, yet to us, in "The White Rose" he has performed his greatest screen miracle; he has made of Ivor Novello a screen actor; something this attractive young Britisher most certainly never has been before.

Mae Marsh Better Than Ever.

To us, in all our picture-going career, there has never been a more appealing figure than Mae Marsh, and in "The White Rose," we think she's better than ever. She just reaches out and twangs away at a mighty sad little symphony on one's heart strings; and, as far as we're concerned, she never strikes a discord.

Others in the cast who deserve especial mention are Carol Dempster, Neil Hamilton, Lucille LaVerne, Charles Mack and Jane Thomas.

At last it has happened to the movies. There has come to pass a story of Canada without the Northwest Mounted.

And for this, Allan and Director Albert Rogeler be praised.

In "Slander the Woman," this start, the director has given us a story of the oppression of Russia and her tragic struggle against such oppression.

Not a Moonlit In It.

Of course, as the title so aptly puts it, the story is a sort of a treatise on slander, and the main lesson is made from the story "The White Rose." And although Marie Prevost and Pauline Garon, in the roles of sister rivals, are on the coast of a Polar sea, the end comes and every one is happy in the happy.

Marie Prevost, than whom there is no finer actress in the movies, and the Pauline Garon, who is a fine actress herself, are the principal players in the film and are at their best in the roles of Russian girls. Lionel Barrymore, as usual, is a villain of the deepest dye, and Wallace Beery, as usual, is a villain of the deepest dye. Barrymore and Beery are the villains in "The White Rose." Barrymore, in fact, should be permanently cast as a villain of the Beery type, and Beery should be permanently cast as a villain of the Barrymore type.

[illegible]

A Real Racing Picture.

[illegible]

ATLANTIC CITY (N. J.) GAZETTE
JUN 3 1923

IT'S A DIFFERENT D. W. BUT SAME MAE MARSH IN

By JAMES W. DEAN

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Later, the girl is dying after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone. Fate—and D. W.—take her to a negro shack on the plantation of the young girl the minister has just proposed to. And there the story ends, the heroine and the minister living happily ever after and the other girl marrying a young fellow who had loved her all along.

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Concerning Gri[illegible] Newest Photop[illegible]

Motion Picture News (New York)
June 26 - 1923

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET · BOSTON 8 BOSWORTH STREET
CLIPPING FROM Buffalo N. Y. Times July 22, 1923

SCENE FROM "THE WHITE ROSE"—Neal Hamilton and Carol Dempster in One of the Atmospheric Outdoor Scenes Taken in Louisiana.

A scene from D. W. Griffith's new picture, "The White Rose."

MOVING PICTURE WORLD (N. Y.) JUN 2 1923

"The White Rose"

Through the courtesy of the Bellevue Theatre, Upper Montclair, N. J., you get a report of the world's premiere of Griffith's latest.

"THE WHITE ROSE." Played this as a pre-release, world's premiere, to capacity. Marks the return of Mae Marsh to the Griffith banner and gives her an opportunity of showing her true stellar qualities. Ivor Novello, new Griffith star, appears to be the coming screen idol. Picture fully up to the Griffith standard and in showing here pleased most fastidious audience in America.

NEW YORK GLOBE MAY 28 1923

THE NEW FILM

"The White Rose."

By E. V. DURLING.

D. W. Griffith is the greatest of all film directors. However, his admirers, among which this writer numbers himself one of the most enthusiastic, will have considerable difficulty in proving it by "The White Rose," the picture which ushered in Mr. Griffith's sixth annual season at the Lyric last night. Not even the master director can make a four-reel story into twelve reels and have the result prove entertainment. There is considerable to criticize in "The White Rose," but the foregoing sentence practically sums it all up. The picture is not only long, but it seems long, so much, in fact, that at times it appeared to be of the endless variety.

Still Mr. Griffith's sixth annual season is likely to prove an event of no little importance in spite of all that, for in "The White Rose" Mae Marsh once more comes into her own. Without the guiding hand of Griffith, Miss Marsh seems but an average actress; with it, she appears to be one of the greatest. Her evolution from a wallflower to a flapper is one of the best things the screen has given us, and is one of the few things which "The White Rose" has to recommend it. The others are the marvellous photography, particularly in the close-up scenes, and a series of so-called human touches such as Griffith alone is capable of.

The story of "The White Rose" is reminiscent of those grand old melodramas of a bygone day, "No Wedding Bells for Her" and "More to Be Pitied Than Censured." The opportunities for facetious comment are many, but that is no [illegible] for a motion picture reviewer.

New York Telegraph 2/6/23

From the Winter Blasts.

The Griffith Company is leaving on the 5.05 to-day for New Orleans. There, ensconced on a sugar plantation, 100 miles from the Southern city, some exterior scenes for "The White Rose" will be taken. Those who are accompanying David Wark Griffith on this expedition are Carol Dempster, Mae Marsh, Porter Strong, Ivor Novello, Neil Hamilton and the technical staff. After ten days in New Orleans the company will move on to Miami to spend two months in the sunshine and warmth of Florida. Speaking of the Griffith Company, it is said Neil Hamilton is the one who will be the surprise in "The White Rose." Mr. Griffith always springs a surprise, and this time it is Mr. Hamilton who is said to be the newcomer who will come in for some special attention from the public.

Sioux Falls (S D) Argus 7/1/23

Critics of all the leading New York papers have united in proclaiming "The White Rose," D. W. Griffith's latest, as one of the sensations of the decade. It is a personal triumph for Miss Mae Marsh.

BALTIMORE (Md.) SUN MAY 30, 1921

...ving Picture Reviews

PETTERSEN MARZONI.

...notices that appear under this ...ng, express the opinion of the ...rial department of The Bir... ...ews as to the merits or de... ...e attractions in question. All ... about theatrical or motion ...ctures are supplied by the ...artments of the theaters and ...ure houses and do not nec... ...resent the opinion of The ...

...D. W. Griffith starts out ...ke a picture he bends fab... ...of sea and sky and persons ...and makes something dif... ...though his material be the ...her men use. He has done ... White Flower," the pic... ...at the Capitol Wednesday ...

...excellent as usual. At in... ...e young actor, Richard ...in a congenial role, while ...er, who has the ethereal ... Mr. Griffith seems to de... ...leading woman, is at her ...m Randolf, Ralph Lewis ...-known players are seen ...ulse.

...Flower" is a story of ...tropic nights and lan... ...ed plot and counterplot ...

MAY 2 1923

...ite Rose"

Mrs. Harding Reads Character by Faces

THE idea is as old as the hills, of course—but there seems to be something in it.

"You can tell a lot about a man by observing his eyes, ears and face," says the First Lady of the Land, whom D. W. Griffith selected as one of the three most beautiful women in all the world.

Her position certainly gives her almost limitless opportunity to indulge herself in her favorite pastime. Men and women of achievement in almost every walk of life from ambassadors and soldiers to clubmembers and artists, gather at the White House functions, furnishing the wife of the President with striking examples by which to square her theories.

Her analysis of the ear alone is worth a page feature, and in addition, she considers the eye and the mouth and the general contour of the face.

When D. W. Griffith selected the President's wife, Queen Marie of Rumania and a lowly Philadelphia scrub-woman as the three most beautiful of their sex, he caused a great stir. Look at the picture of Mrs. Harding and study out the features that so greatly appealed to the noted director. The eyes express kindness and goodness, the mouth would fit into the character analyst's category of womanly affection, the ears, one suspects, though there is no tape measure of Mrs. Harding herself about to verify the suspicion, would qualify for the qualifications of beauty held up as standard.

One of the reporters put in that Mrs. Harding's best features were her eyes, which expressed kindness and goodness and that in fact the expression in any person's eyes meant everything in the face.

MINNEAPOLIS JOURNAL TRIBUNE JULY 8 1923

PING FROM NEW YORK AMERICAN JUN 10 1923

MAE MARSH, heroine of the Griffith film, "The White Rose," which begins its final week at the Lyric Theatre to-day.

Daughter of Mae Marsh Has Own Idea of Career

CALL—WEDNESDAY, JUNE 6, 1923.

Plays and Players

Douglas MacLean Is the Chief Entertainment at the Strand.

Douglas MacLean, who plays the title role in the "Man of Action" at the Strand this week, Margaret de la Motte and others of the supporting cast manage to get good entertainment into the photoplay despite its amazing lack of real plot.

Douglas MacLean, a rich, pampered youth, whose life is ordered by a string of officious servants and the manager of his estate, finds that he must become a man of action if he is to hold his spirited fiancee. An encounter with a human variety of burglar in his home leaves him with the advice that he should "make the downtown joints" if he would become a man of action. The rich young man, den of a gang of crooks, introduces himself as the "Kid" and allows himself to be mistaken for the "Chicago Kid," a desperate crook "wanted in 47 states." The man of action is taken in on a "job," which he soon finds is to rob himself of a fortune in diamonds due to arrive at his home from a mine owned by his estate. He also learns that the manager of his estate is the directing villain behind the robbery plot. The villainous estate manager arrives at the scene of the planned robbery and finds that the "Chicago Kid" resembles the rich youth who is to be robbed. He dresses the "Kid" in the clothes of the rich young man and passes him off as the owner of the diamonds, easily convincing the custodians of the jewels. The diamonds are then stolen by every member of the thieves' party in turn, but are finally recovered by MacLean, who proves himself to be

MAE MARSH

Odd, Isn't It?

MAE MARSH has gone nearly passed out of the picture, going public's mind when she's brought back in big style, a lot.

A comedian who has been making people laugh all over the country for years is spotted and quickly cast in a picture. No one ever thought of asking him to make a picture before, yet he is one of the country's most popular and likely boys. Reference, as you, is of fabulous [illegible]. Of course, you have seen him do these things. He works quietly, but oh, my, he works.

And in connection with all this is a source of gathering of the Broadway, Hollywood, New York, New York City, D. W. Griffith was picked as their favorite director.

Allan Forrey's Home in Wide America

Staunton (Mass) Gazette June 2/1923

PHOTOPLAY MAGAZINE (NEW YORK)
JUN 1923

Location: Near Miami, Florida. David Wark Griffith rehearsing Mae Marsh and Ivor Novello for a scene in his forthcoming "The White Rose." Those who have seen early "rushes" predict a smashing reception for Novello and a thrilling return-to-filmdom for Miss Marsh

NEW YORK TELEGRAPH
MAY 23, 1923

With the Movies And Movie Stars

By JAMES W. DEAN

New York, June 1—The two important things to report about "The White Rose," shown here for the first time, are that Mae Marsh is still the same fine actress that she was when she left the screen several years ago and that D. W. Griffith, is a different Griffith.

Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of skulls. Combat, in its most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Always an idealist, he is now an idylist, a pastoral poet using the quiet splendors of bayou, floating flowers and moss-ribboned trees as the background of a drama that concerns only a handful of people.

The only combat in "The White Rose" is inward combat, the upheaval of conscience in a young minister and the turmoil in the soul of a young girl, the victim of that cleric's only mistake.

In some sequences Griffith's story has a delicacy, a sheer beauty, both in narration and in pictorial effect that is superior to anything that the screen has yet seen.

This film falls short of being a masterpiece because it is done with a poet's logic—or, with the box office in mind. It gets away from life.

From the outset, with subtitle and with action, Griffith prepares the spectator for a tragedy. Characters and circumstances are set for a poignant progression of fateful happenings.

A girl leaves an orphan asylum and obtains work in a Louisiana winter resort hotel. Cast into the world a budding woman, she soon acquires the hard veneer of dance hall and contact with crude men and girls. But she is still the same sweet girl within.

The youth, about to enter the ministry, sets out to see something of the world. His path crosses that of the girl. When they part the subtitle reads, "Though neither of them knows it, this is to be farewell. It isn't their farewell. Intentionally or unintentionally the spectator is led then and there to believe that only tragedy can come of this love affair.

Later, the girl is dying after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone. Fate—and D. W.—take her to a negro shack on the plantation of the young girl the minister has just proposed to. And there the story ends, the heroine and the minister living happily ever after and the other girl marrying a young fellow who had loved her all along.

At the start the picture proclaims itself as having been based on fact. If that is so, life itself violated all good rules of dramaturgy. It is my own idea that D. W.'s interpretation of life violated the rules. The spectator should not have been tricked into expecting a finish of sackcloth and ashes and be given a milk and honey ending.

* * *

Little more could be said for Mae Marsh than that she is as effective as she ever was. Any number of our feminine stars would be paid a pretty compliment were they called as talented as Mae Marsh.

"The White Rose" marks the debut of Ivor Novello, English actor and song writer, in American films. He is unusually handsome, and a capable actor, although he still has much to learn about camera technique. He will be immensely popular with the ladies.

Carol Dempster is fragile, beautiful and innocent and that is all that is required of her in this picture. Griffith took advantage of every opportunity to show Novello and Miss Dempster in close-ups without one object in the background to detract from the projected portrait.

GRIFFITH PICTURE OPENS AT LYRIC

"The White Rose" Is Simple Romantic Drama Made Vital by Producer and Excellent Cast.

MAE MARSH RETURNS TO SCREEN

LYRIC THEATRE—"The White Rose," a motion picture, produced by D. W. Griffith.

The Cast.

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Bassgardes	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo"	Porter Strong
An Aunt	Kate Bruce
An Uncle	Arville Aldersen
The Bishop	Herbert Sutch

By D. G. WATTS.

David Wark Griffith's latest film production, "The White Rose," opened at the Lyric Theatre for a limited engagement last night and proved to be an innovation in a number of ways for this director. Mr. Griffith's name has always conjured visions of huge sets, of great mob scenes, battle, murder and violent storms. "The White Rose" has none of these things. The producer has deliberately told an old story for the story's sake, has foresworn the spectacular, and gets his effects entirely by detail, by sub-titles of expression and action and by human interest appeal.

This picture is of added interest in that it serves to bring Mae Marsh back to the screen after a long absence and also to introduce a new leading man, Ivor Novello, in his first American-made vehicle. We are glad Mae Marsh is back. She has matured and at the same time she has developed artistically. She has always been a delight on the screen, and is more so now than ever. Mr. Novello, a dreamy actor with a pleasing personality and good looks, will appeal to American audiences. It is too bad Mr. Griffith should give him to a character in keeping with his manner.

Has Unknown Locale.

A description of "The White Rose" would not be complete without reference to the background. The story is of the South and the exteriors were photographed in Florida and Louisiana in some especially beautiful locations. We have seen many beautiful scenes in picture photography on a white sheet, but never before have we seen such a wonderful setting for a story. The story itself is simple, a young girl, a lonely, lovely girl, who has been a bitter mistake, who has been cast into the world of the world, who has been cast into the world of the world, who has been cast into the world of the world

NEWARK N. J. NEWS

JUN 7 1923

With Pl

Mae Marsh Again Seen In a Griffith Picture

In "The White Rose" the Actress Shares Artistic Honors with the Producers.

Pays Tribute to His Ability

There is no film producer in America today whose pictures are more the product of his own individuality than are those made by David Wark Griffith.

His photo plays, from the time of "The Birth of a Nation," have been awaited eagerly by those within and without filmdom for the ideas they embody in their visual aspects and in the treatment of dramatic values. They register their appeal largely because of the artistry of their producer. Perhaps less than any other director's works do they depend on prestige lent by the names of screen stars appearing in them.

Yet, when it was announced several months ago that Mae Marsh would play a leading role in Mr. Griffith's latest picture, "The White Rose," more than

Mae Marsh.

the usual interest in a Griffith production was manifested among film followers. Miss Marsh is regarded by many as the finest player developed by Mr. Griffith, and there are few who, having seen "The Birth of a Nation" and "Intolerance," fail to retain strong impressions of her performances in those productions.

She was only a slip of a girl at that time, almost ten years ago, but she showed a capacity for emotional expression and exerted a charm through her personality that placed her even then in the foremost ranks of the screen players of the period. Later she left the Griffith banner. She has matured in her acting ability and advanced herself in the screen profession. But for several seasons it has been a cause for regret among discriminating film patrons that other directors have not been able to make such effective use of her talent as did the man who brought her into prominence.

Since "The White Rose" has been shown Miss Marsh has scored little less than a personal triumph as its heroine. Her performance in it is highly praised, and she is sharing with Mr. Griffith the favorable comments on the production as probably no other screen figuring in one of his celluloid creations has. Credit is due to both the star and the producer and devotees of the best in filmed art should rejoice in the reunion and hope for its continuance.

Now Marsh has nothing but praise for Mr. Griffith when seen by a representative of the News. "Oh, I can't tell you how wonderful he is to work for or how glad I was to be back with him," she declared. "There was one thing I really missed, she continued with a smile. "He didn't have me cut so he could do it, but he had a delightful time impersonating, filming the picture in Louisiana."

Recently the report that Mr. Griffith and Miss Marsh had parted as far as the screen was concerned was in circulation. It is true that she is no longer the proud girl in a cast who shared the honors with Richard Barthelmess in "Way Down East," "Orphans of the Storm" and "Broken Blossoms" but her acting in "The White Rose" is ample proof that the director has not lost his ability to make the most of her talents.

Mae Marsh has a role in which she can do a little comedy, sing, dance, and play a wide range of emotions. Her performance is one of the best pieces of work she has done since she left the Griffith banner. Her role in "The White Rose" is a sympathetic one, and she makes the most of it.

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NEW YORK TIMES

MAY 23

THE SCREEN

The Minister and the Cash-Girl.

THE WHITE ROSE, with Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Lucille La Verne, Porter Strong, Jane Thomas, Kate Bruce, Erville Anderson, Herbert Sutch and others, directed by David Wark Griffith. At the Lyric.

"The White Rose," described in the program as the beginning of the "Sixth Annual Season" of D. W. Griffith, was presented last night at the Lyric Theatre. It is Mr. Griffith's first picture since "One Exciting Night" and one upon which he worked for seven months. It was produced in the Bayou Teche country of Louisiana, and in spots is a remarkable but weird offering.

The pains that have been taken with this photoplay are striking throughout most of the scenes, and sometimes the acting is far above the average good picture, and unusually restrained. The artist in Griffith as the master of photoplay photography smites the eye constantly, and occasionally there was applause for the beauty of the scenes. Many women wept and a little commotion in the audience was caused by a girl fainting. Although there is suspense galore and sob scenes aplenty, it is not a picture of great strength, the story being rather worn and thin and much drawn-out.

Mae Marsh, who played the part of the unfortunate Bessie Williams, known as Teazie, did some excellent work, and in even those scenes which called for a bit of overacting she did her utmost to keep her antics from being absurd. In some parts she was as good as one would want any actress to be in a picture, especially when she is supposed to be dying with her child in her arms.

The continuity of the film is artistic, but a number of the scenes are too long, and the close-ups, many of which are beautiful, are too prolonged. Why Mr. Griffith had to insert a close-up of a blackened white woman, playing the part of a buxom, good-natured negress, is singular.

Now we come to Ivor Novello, a handsome young man who played the part of a clergyman, an individual with what might be called a perpetual expression of gloom. Only the flicker of a smile once passes over his face. He is filled with grief for the world just before he becomes a minister, and his expression of melancholia increases when he is ordained. He goes forth on a walking tour and at the outset sees "Jimmy" drunk as usual lying on the sidewalk. He thinks it's a wicked world, that such things should not happen, and stalks on. In a country inn he observes "Teazie," who, after leaving a home or asylum, enters the hotel as a cash girl. Her predecessor tells her how to act, and "Teazie," being demure, cannot fathom the reason for the short skirts and garters showing just above the girl's knees. But soon "Teazie" emerges from the country girl, and becomes as adept as the other cashier in stroking gentlemen's hands, walking with an overdone flapper swing and dressing down to the knees.

Novello, Joseph Beauregarde, is shocked at the first sight of her. Later when he observes the girl amidst grass and roses, he is attracted to her. He believes that she is no better than she ought to be, but she falls in love with his deep brown eyes. He sees a Man of the World offering her chocolates and then trying to kiss her. He observes the chocolates returned, and the man sent away. He is away, along, and the girl is in love. She does not resent his embraces, and the "stars have faded into the dawn," when Joseph and Teazie return to the hotel.

He leaves the inn reluctantly and returns to his church and home, where he talks in the same doleful manner to his fiancée, Marie Carrington. His sin brings deep remorse, but his voice remains so good that he is called some time later to a great church. "Teazie," to whom there are flashbacks throughout this sequence, is shown about to leave her room with her baby. They want her no longer. Through rain, meeting heartless, adamant creatures, she struggles along, unable to find a resting place or food, the baby always being an object of questioning. She begs for a dog box and hides her baby in this, crawls on, almost fainting, and is about to enter the home of Joseph Beauregarde on the eve of his marriage, when negroes singing hymns draw her footsteps to the little church. Everywhere she is refused admittance. Well, finally the servants in the lodge of the Beauregarde home take her in and send for help. She is supposed to be dying, but there is no doctor.

Joseph sent for his wife to whom he had confessed his sin, appears in the little church. Here the musician is put back a bit by Teazie, but the acting is good, the long shot and so on, right up to the reunion of Joseph with Teazie and their baby. Joseph, by the way, is a clergyman, but here he has taken a lover's stand against the girl.

There are several points in which the story is a little loose, but after all, it is a story of the heart, and such stories are always acceptable. The photography is good, and the settings are attractive. Mae Marsh is the star throughout, and she makes the most of her role. Ivor Novello is the story throughout, and he makes the most of his role.

Mae Marsh in D.W.Griffith's "The White Rose" at the Lyric Tuesday Night.

Cleveland (O) News June 10-1923

Old South Scene of Griffith's Latest Film

Miss Mae Marsh, in David Wark Griffith's new film drama, "The White Rose," at the Lyric Theatre.

Newark (N J) Ledger May 23 1923

D. W. Griffith's "The White Rose" Opes as a Heart Interest Drama

D. W. Griffith's new picture play, entitled "The White Rose," opened at the Lyric Theater in New York City last night and was pronounced by criticis to be a straight heart interest drama, in a pastoral setting of great beauty. There are no crashing climaxes; the story moves steadily, with the usual Griffith elaborateness of detail, to a powerful, simple emotional finish. Reliance is placed upon characterization rather than storm or ice-jam or the marshaling of other physical forces which have appeared in recent Griffith productions.

After a prolonged absence from the screen, Mae Marsh registers a triumphant return. She is the central figure of the story and the picture. Into the familiar role of the wronged country girl, she puts all the emotional strength and the individual mannerisms—if you want to call them that—which brought her fame in the old days. It is a remarkable piece of acting.

D. W. GRIFFITHS

And the story is familiar, too, but its treatment makes it distinctive. Mr. Griffith has contrived to show the effect of a misstep upon the later career of a young man, this time a minister, and show it in so natural a way that it strikes the spectator like the reading of a page from life itself. Just because the material is familiar—and made distinctive—it hits home to the audience, holds the audience under its spell, will hold any audience for

"The White Rose" is decidedly a picture for all types of patrons.

But if the picture is mainly tearful, it is not wholly so. There is plenty of comedy, and it, too, is native to the story. Given a Southern setting, Mr. Griffith introduces a wealth of by-play from pickaninnies and other folk of color. Porter Strong and Lucille La Verne, in blackface parts, contribute humor as well as pronounced moments of pathos.

The other players, chiefly Ivor Novello, as the young minister who renounces the cloth in atonement; and Carol Dempster, who in turn surrenders him so that he may marry the other girl and give their child a name, are fully effective.

Taken along the Bayou Teche country in Louisiana, the picture has many superb shots of natural beauty.

Summed up, "The White Rose" will not amaze by big sets, mob scenes or a whirlwind denouement—for these it has not. But as a simple, impressive heart interest drama—or melodrama, if you wish—it will score decisively.

The Cast.

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugardes	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
An Aunt	Kate Bruce
An Uncle	Erville Alderson
The Bishop	Herbert Sutch

PING FROM MAY
NEW YORK AMERICAN

'THE WHITE ROSE,' GRIFFITH FILM, AT THE LYRIC

Story Holds Much of Interest, but Its Chief Appeal Is in Return of Mae Marsh to Screen with All Her Charm

By ROSE PELSWICK.

THERE is much to commend in "The White Rose," the D. W. Griffith photoplay, which opened at the Lyric Theatre last night, but it is Mae Marsh, piquantly appealing, who dominates the entire picture. There are other scenes, and appealing ones, but one waits impatiently for Miss Marsh to come back.

She starts out as an orphan, but in the next few reels develops into a flapper of irrestible charm and vivacity. Silk stockings, rouge, perfume, fluffed hair, the swagger of the dance hall, and the gyrations and mannerisms of the ultra flapper are all there. And, as in magazine articles, the rest of the cast sits up and condemns her.

Ivor Novello, as Joseph Beaugarde, who intends to become a minister, first starts out on a long walking tour to see how the world outside his aristocratic Southern home gets along. He meets Teazie and shows his contempt for anyone of her type, but, urged on by a Mephistophelean character in spats, he talks to her a few times. Eventually, there is a sub-titled scene of love, moonlight and the presentation of a white rose; and another "Way Down East" situation is precipitated.

Carol Dempster and Neil Hamilton are well cast in more or less incidental roles, while Porter Strong, as Apollo, registers another exhilarating interlude. Ivor Novello, the possessor of a fascinating profile and a close-up resembling a young Greek god, takes his part with emotional seriousness. The settings are beautiful, the story is intensely human and the ending satisfactory. There is little of the spectacular, but it is in characterization that the picture rests itself to Miss Marsh, as the pleasure girl in a Southern hotel and Miss Marsh with her baby there rolling down her cheeks, the rain pouring down on her, bedraggled and otherwise, but outright appealing.

Newark (N J) News 5/3/23

Chicago Daily News June 10-1923

On the Screens in City Theaters

D. W. Griffith Presents His Film "The White Rose," at the Lyric.

"The White Rose" at the Lyric easily ranks with the most important pictures made in America. The acting is magnificent—as fine as any that the screen can boast of. Genuine tragic heights are reached by Mae Marsh, returned at last, and Ivor Novello, and the photoplay is of an incomparable physical beauty. We should say that "The White Rose" is D. W. Griffith's most artistic work after his exquisite "Broken Blossoms."

As usual, however, he has hitched his talent to a rather banal story—a story which suffers likewise from obviousness. The outcome can be seen for miles ahead. It is concerned with a Southern aristocrat, his illicit affair with a waitress and his subsequent remorse when, as a clergyman, he enters the portals of the church.

The action takes place among the shady, moss-hung vales of Louisiana. The views of the old Southern mansions, of the negro shanties, of the cool streams winding in and out of the forests, strike a real note of poetry. Luckily Mr. Griffith has selected a cast which imparts exactly the right spirit. The young aristocrat, Joseph Beaugarde, descendant of French nobility (Ivor Novello), Marie Carrington, another aristocrat (Carol Dempster), and Miss Marsh and Neil Hamilton as her ordinary folks are literally "finds" for the different parts.

If ever a picture needed few subtitles to have had so many. "The White Rose" is that one. The story is simple and could be easily told in one reel, yet one after another, Mr. Griffith's inscriptions preachy vein, the subtitles flow forth in all their glory. In his program Mr. Griffith states that he is concerned here not with movie make-up but with the characters, and possesses as there are only four of importance the audience knows full well what they are doing and thinking.

In addition Mr. Griffith illuminates their elementary characterizations with goodness, beautifully dressed scenes. These changes by the way, deserve an special word of praise. Representing gay Bradley over the white flows and is seen in Bough the ever growing [illegible] and is caught in [illegible] in the [illegible]

Of the cast, which is of great importance, Miss Marsh and Mr. Novello are perfectly adequate for the [illegible] Miss Marsh is the story throughout, and as the story throughout, she makes the most of her role. Ivor Novello is the story throughout, and he makes the most of his role.

as the object of the aristocrat's affection bears him a child, surpasses all her previous efforts. The role of the mother with an unwanted child has become hackneyed enough, God knows, but Miss Marsh wrings real pathos out of it.

Mr. Novello is a real discovery. He is good looking and can act. We know it sounds like Ludwig Lewisohn in one of his ecstatic moments, but he manages to impart a spiritual quality to his role. In the garb of the church he did not seem out of place, which is more than can be said of most actors.

The picture has a powerful sentimental tug, as most of Mr. Griffith's pictures usually have. Though we don't know which part should come out, we should recommend a little cutting. "The White Rose" has little "action" in the bald sense of the world, which is of course commendable, but the movies are simply not able to offer "psychological studies" lasting nearly three hours which can hold the interest. "The White Rose," however, comes as near as possible to doing just that. It's well worth a trip.

Chicago Daily News June 10-1923

Old South Scene of Griffith's Latest Film

Chicago Daily News June 10-1923

A Picture About Straight of the Heart

Chicago Daily News June 10-1923

D. W. Griffith's Disregard of Distance in Matter of Dress

Chicago Daily News June 10-1923

News And Gossip Of Filmland

A Different Griffith, But Same Mae Marsh

BY JAMES W. DEAN

New York, May 29.—The two important things to report about "The White Rose," shown here for the first time, are that Mae Marsh is still the same fine actress that she was when she left the screen several years ago and that D. W. Griffith is a different Griffith.

Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of shells. Combat, in its most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Always an idealist, he is now an idealist, a mystical poet using the [illegible] and [illegible] as the background of dreams that concerns only a handful of people.

The only combat in "The White Rose" is inward combat, the struggle of a young man, a young minister, and the turmoil in the soul of that young man. The conflict is between a young man and his God, between a young man and his ideals, between a young man and his duty, between a young man and his love, between a young man and his [illegible] and [illegible] that the [illegible] and [illegible] of [illegible] and [illegible] of [illegible] and [illegible] of

Wash. (DC) News 6/1/23

HOLLYWOOD HORACE

The big event of the spring is the forthcoming of David Wark Griffith's new picture, "The White Rose."

It has had its New York premiere. Now it can be told. The picture has two outstanding marks worthy of note.

First—it brings Mae Marsh back to the screen, as fine an actress and as sweet a film character as she was before she left the movies several years ago and took up mothering as a career.

Second—it marks the return of the old master, Dave, to his poetical manner. He leaves the millions of supers and becomes the dreamer, the man who produced "The Love Flower" and "Broken Blossoms" and "Home, Sweet Home."

If one chooses it is possible to read into this change in the great director a mellowing of the spirit, a return to the simple story and the beauty of quiet, genuine things. The cynic may say that Dave simply figured that it was time for an other love story from his studio.

A Simple Yarn

The film, while a very beautiful creation, is not a masterpiece, because the box office horns into the story too often.

The story is a simple one—of the meeting and loving of two young folks, an orphan girl and a youthful clergyman.

Mae Marsh plays the sweet girl—plays her with all the deftness and simple charm for which this actress became famous in her earlier Griffith days.

"The White Rose" is the American debut of young Ivor Novellow, the English actor-song writer. He is very handsome, in the Navarro manner, and should be a sweet patootie of the ladies in no time. Ivor plays the young minister fairly well.

Carol Dempster is the third leading person involved. Her physical fragility, giving an impression of great spirituality, is put to good use in this film. She is close-upped to death.

Well, we may be ready for this beautiful, quiet idyll. It is dripping with natural beauty and gentle charm. The winter has been filled with banners and castles. Into the mess steps the old fox, Davy Griffith, carrying his pretty love story, "The White Rose."

Ivor Novello and Mae Marsh, featured in the Griffith production, "The White Rose."

MIAMI (FLA.) METROPOLIS
MARCH 17, 1923

D. W. Griffith Filming a Scene at Country Fair

With the Civil War over and lasting peace restored, at least at a country fair in the south with its big barbecue, well-filled tables with good things to eat, parades of proud-looking livestock, negro minstrel dances to the tune of string music and all other quaint and endearing environments that help make such an event a success, were all cleverly portrayed in a scene at Hialeah Thursday when David Wark Griffith filmed the scene of a county fair in connection with the production of his latest picture now in the making "The White Rose."

The village curate, the county squire, society ladies of the village, happy young folks enjoying the big affair, all were present playing their parts true to life while three moving picture comeramen cranked away taking action that is to be seen in one of Mr. Griffith's best pictures.

The country fair scene will be an important part in "The White Rose," for it is meant to link up with the future old scenes showing the lives of characters then living and which have a direct connection with the characters appearing in the modern day scenes. In other words it was a take back, a peep into the days gone by.

Scene Cost $2,500

The country fair scene cost about $2,500. Had it not been for the fact that some of the "atmosphere" had been loaned for the occasion, the scene would have cost many thousands of dollars.

One of the features of the scene was the parading of stock. Mr. Curtiss and Mr. Bright, of the Curtiss-Bright ranch kindly placed the use of their fine herd of stock at the disposal of Mr. Griffith. As a result cattle worth considerable money was filmed.

In connection with the barbecue Mr. Griffith had an expert barbecue cook come here from Alabama. Several fine types of southern negro had been found and these gave true "atmosphere" to the picture.

Several pigs, lambs, chicken and other meats cooked most of the forenoon over the big hot fire in preparation for the eating scene.

A number of world-famous stars were included in the cast. They included Mae Marsh, the idol of "The Birth of a Nation," Ivor Novello, Carrol Dempster, Neal Hamilton, Lucille LaVerne, Potter Strong. These stars were augmented by over 200 persons included in the scene.

Taken Outdoors

The scene was taken outdoors at the south side of the large studio at Hialeah. About one acre was enclosed and the background was made up with a large barbecue tent. In the foreground was a large trench over which the meats were roasted. Between the trench and the big tent were tables with vegetables and delicious fruits. On a table nearby was a peanut stand.

Mr. Griffith had invited Mrs. Harding to be present, but it was deemed advisable at the last moment not to permit her to make the journey to Hialeah. Mrs. McLean, wife of Edward McLean, owner of the houseboat, Pioneer, was present, however, with her little son John. Mrs. McLean enjoyed the affair immensely and appeared in several "takes" of the fair scene.

MINNEAPOLIS (MINN.) STAR

Mae Marsh Back on Screen as 'Flapp

NEW YORK, April 21.

MAE MARSH, who returns to the Griffith fold in "The White Rose," after an absence of six years, comes back in an unexpected fashion. The little sister of "The Birth of a Nation," the pathetic little wife in "Intolerance," and the attractive heroine of numberless Griffith dramas, plays an up-to-date "flapper," according to Miss Louella Parsons of the Morning Telegraph.

"Instead of having the hero court me," said Mae, "I run after him, decking myself in the garb of the up-to-date flapper and pursuing him relentlessly. I had to study the pyschology of the flapper, because she is a rara avis to me. In the past I have played the ingenue variety—the girl who wears a white dress and blue sash and who peers shyly upon the world through a mass of tangled curls. In 'The White Rose' my hair is bobbed and I forego all my former earmarks of girlish sweetness. I become a brazen overdressed girl whose world is clothes.

Griffith Something New.

"Do you know," she said earnestly, "I never realized how wonderful Mr. Griffith. Up to the time I left the Griffith company to go with Goldwyn I had never worked for anyone else. I came to the old Biograph a child and I thought all dir like Mr. Griffith, but I sudd from him very long before I his pictures were better. much difference between and the average director as tween a genuine Corot pain badly executed imitation.

"In Florida," said Miss people could not believe Mr. a real director. They had wearing knee breeches an dressed in the height of fas in swimming every day and great deal of attention, and man whose first thought w ture. We worked like slaves he. He didn't have time fo sense. As for dressing the ways wears the oldest clothe when he is making a picture. reation was dining with the on the Pioneer, the housek President and Mrs. Hard guests, and he had dinner liam Jennings Bryan several

The Prodigal Players' Return.

"The interest Mr. Griffith his former players," Mae say of the finest things about him

"He talked of Mary Pickfor and Dorothy Gish and expresse in their work and recalled the when they all worked in the graph studio.

"Days that were history-m cause they were the beginning motion pictures. Days when o were the fashion and big sala unheard of.

"Most of us," said Mae, "ha we get big salaries, but most willing to return for less money

we know the picture will that is something no one ca with other directors."

New "Find" in Cast.

Meanwhile, every one is wait "The White Rose." In addit Marsh, Carol Dempster, Ivo and Neil Hamilton, the Gri are in the cast. It is said e fth picture brings some heret known player into notice an Griffith once they are saying Hamilton is this discovery.

BALTIMORE AMERICAN
June 17

Griffith Now Makes Love Supreme

"White Rose" Producer Shelves Spectacle for the Sentimental —Human Narrative Stands Out Above Thrills.

By ROSE PELSWICK.

NEW YORK, June 16.

WITH deep deliberation D. W. Griffith, poet of the photoplay, smiled slowly.

"Mob scenes? Spectacles? Elaborate backgrounds? Why?"

Had he forgotten that "The Birth of a Nation" was replete with mob scenes; that "Intolerance" was the precursor of sensational spectacles, and that the climax of "Way Down East" depended entirely upon a thrilling flood? But Mr. Griffith continued:

"If there is a theme—a human narrative—a theme complete in itself, what mob scene, what rushing flood or raging snow storm could offset, without detracting, the attention from, the story itself?"

It is evident from Mr. Griffith's production, "The White Rose," that he is confident the era of sincere simplicity in motion pictures has arrived. In this film the central figures—with no background except the Griffith genius for photographic perfection—are carried through the same feelings the same circumstances which anyone might experience. They suffer, they love, they sacrifice and they are happy. There is comedy enough to relieve unnecessary tension. But there are tears also to bring forth the most responsive and spontaneous tribute from any audience—sympathy.

Mr. Griffith, speaking of Mae Marsh in the role of Tessie, said:

"Women love her because she reminds them of themselves and men love them forgot themselves in her universal trouble and happiness. Men love her for the same reason and for one other. There is one scene towards the end of the picture—Tessie in the arms with her baby—which is so wonderful. The expression on her face is best described by the phrase used by Max Reinhardt—'soaring love.' I have never seen any face that expressed more than in Miss Marsh's portrayal. Look in every manner of feeling—love, pain, momentary emotion, but this love—this all-inclusive, compact, consuming power—is the overwhelming power in her portrayal. The emotions of mankind are universal.

"Mae Marsh, in the Griffith production, as in "The White Rose," seems to have put the glass idea of acting out of the South to lucky characterization. The movement, speech, with natural ease is a happy combination and I must confess that I, all to take it.

"This is the result of the change of the character of the Griffith production. Instead of the mob scenes, the spectacles, the elaborate backgrounds, we have the simple story of the human heart. The story is in the development of a theme, through the sensitive play of facial expression, only, that a smile can bring heartaches and a glistening tear bring vindicating happiness, and the whole compel one to lose oneself in the portrayal. And that, to me, is the ultimate ideal of the screen."

FILM FUN (N. Y.) NEW YORK

D. W. GRIFFITH and his company of players are now at Miami, Fla., finishing his forthcoming photoplay feature, "The White Rose," in which will be featured such well known players as Mae Marsh, Carol Dempster, Ivor Novello, Neal Hamilton, Lucille LaVerne, Porter Strong, and many others. In "The White Rose," the noted producer and director has dipped into the old South for his background and promises an offering which should prove of great popular appeal.

"The White Rose" will show Mr. Griffith in a mood in which he has no equal; he will be found reveling in the pastoral and painting camera scenes with a touch similar to Corot and Millet. Any student of the progress of the motion picture need only be told that Mr. Griffith is striving for unusual scenic splendor.

Quite simple in its fabrication is the story of "The White Rose." It will lack the so-called big spectacular punch; to introduce such into this picture would only mar the continuity of the romance and the sweetness of its fulfillment. The story deals with the true and pure love of a hapless waif and a man of wealth, who turns to the ministry, only to forsake it and all honors of the world when he finds his position untenable with the wrong that he has done. There is a triangle, but it extends into a quadrangle, including a girl of wealth and position and a lusty trackman, who makes a way and a name for himself. Intermingled will be the humor of the South in lucky characterization. The denouement, however, with natural ease is a happy conclusion and I must confess that it is quite to take.

"This is the result of the change of the character of the Griffith production. Instead of the mob scenes, the spectacles, the elaborate backgrounds, we have the simple story of the human heart. The story is in the development of a theme, through the sensitive play of facial expression, only, that a smile can bring heartaches and a glistening tear bring vindicating happiness, and the whole compel one to lose oneself in the portrayal. And that, to me, is the ultimate ideal of the screen."

BOSTON ... STREET — 8 BOSWORTH STREET
MAY 27 1923
CLIPPING FROM
NEW YORK AMERICAN

EMOTIONAL WORK OF MAE MARSH BRINGS TEARS

Screen Star Exquisitely Realistic in "The White Rose," Latest Griffith Photoplay, on View at Lyric Theatre

LYRIC THEATRE—"The White Rose," directed and presented by D. W. Griffith.

THE CAST.

"Teazie"	Mae Marsh
Marie Carrington	Carol Dempster
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
A Man of the World	Erville Alderson
The Bishop	Herbert Sutch
The Landlord	Josh Burke
The Landlady	Mary Foy
Guest at Inn	Charles Mack

By ALAN DALE.

THERE is a wistful, elf-like little girl and a somewhat smugly soulful young lad as central figures in the picture entitled "The White Rose," at the Lyric Theatre, and there is the old, old story. It is enacted in the moonlight, amid the usual parts, and all earnest concerns. The usual strike matter crops up, the private money lender has his day in the lever.

For purchase of what, you feel a sense of resentment at the end of that is made out of this poem, magnificently human, this story. It is played upon with all the quaint phrasing therein, the quaint phrasing therein, the quaint and rare phrasing and the quaint and rare phrasing and the quaint and rare phrasing and

N. J. NEWS

7 1923

With Pl

rsh Again Seen a Griffith Picture

White Rose" the Actress Artistic Honors with the Producers.

ibute to His Ability

no film producer in America ose pictures are more the his own individuality than made by David Wark Grif-

o plays, from the time of of a Nation," have been gerly by those within and ndom for the ideas they their visual aspects and in nt of dramatic values. They ir appeal largely because of y of their producer. Per- than any other director's hey depend on prestige lent s of screen stars appearing

n it was announced several that Mae Marsh would play ole in Mr. Griffith's latest he White Rose," more than

Mae Marsh.

nterest in a Griffith produc- nanifested among film fol- Miss Marsh is regarded by he finest player developed rith, and there are few who, n "The Birth of a Nation", rance," fail to retain strong of her performances in ntions.

nly a slip of a girl at that t ten years ago, but she capacity for emotional ex- d exerted a charm through ality that placed her even e foremost ranks of the ers of the period. Later she iffith banner. She has ma- er acting ability and ad- elf in the screen profession. eral seasons it has been a gret among discriminating e that other directors have ble to make such effective talent as did the man who t into prominence.

e "White Rose" has been March has scored little less nal triumph as its heroine. mance. In it is highly , she is sharing with Mr. favorable comments on ich as probably no other ing to one of his celluloid e. Credit is due to both the product and devotees n filmed art should rejoice ion and hope for its con-

nd nothing but praise rith when seen by a reader the News. "Oh, I can't tell nderful he is to work for I was to be back with ntioned. "There was one ite minute she continued

"He didn't 'have' me at , but he had a daughter, ntoon, filming the picture

NEW YORK TIMES

MAY 23

THE SCREEN

The Minister and the Cash-Girl.

THE WHITE ROSE, with Mae Marsh, Ivor Novello, Carol Dempster, Neil Hamilton, Lucille La Verne, Porter Strong, Jane Thomas, Kate Bruce, Erville Anderson, Herbert Sutch and others, directed by David Wark Griffith. At the Lyric.

"The White Rose," described in the program as the beginning of the "Sixth Annual Season" of D. W. Griffith, was presented last night at the Lyric Theatre. It is Mr. Griffith's first picture since "One Exciting Night" and one upon which he worked for seven months. It was produced in the Bayou Teche country of Louisiana, and in spots is a remarkable but weird offering.

The pains that have been taken with this photoplay are striking throughout most of the scenes, and sometimes the acting is far above the average good picture, and unusually restrained. The artist in Griffith as the master of photoplay photography smites the eye constantly, and occasionally there was applause for the beauty of the scenes. Many women wept and a little commotion in the audience was caused by a girl fainting. Although there is suspense galore and sob scenes aplenty, it is not a picture of great strength, the story being rather worn and thin and much drawn-out.

Mae Marsh, who played the part of the unfortunate Bessie Williams, known as Teazie, did some excellent work, and in even those scenes which called for a bit of overacting she did her utmost to keep her antics from being absurd. In some parts she was as good as one would want any actress to be in a picture, especially when she is supposed to be dying with her child in her arms.

The continuity of the film is artistic, but a number of the scenes are too long, and the close-ups, many of which are beautiful, are too prolonged. Why Mr. Griffith had to insert a close-up of a blackened white woman, playing the part of a buxom, good-natured negress, is singular.

Now we come to Ivor Novello, a handsome young man who played the part of a clergyman, an individual with what might be called a perpetual expression of gloom. Only the flicker of a smile once passes over his face. He is filled with grief for the world just before he becomes a minister, and his expression of melancholia increases when he is ordained. He goes forth on a walking tour and at the outset sees "Jimmy" drunk as usual lying on the sidewalk. He thinks it's a wicked world, that such things should not happen, and stalks on. In a country inn he observes "Teazie," who, after leaving a home or asylum, enters the hotel as a cash girl. Her predecessor tells her how to act, and "Teazie," being demure, cannot fathom the reason for the short skirts and garters showing just above the girl's knees. But soon "Teazie" emerges from the country girl, and becomes as adept as the other cashier in stroking gentlemen's hands, walking with an overdone flapper swing and dressing down to the knees.

Novello, Joseph Beauregards, is shocked at the first sight of her. Later when he observes the girl amidst grass and roses, he is attracted to her. He believes that she is no better than she ought to be, but she falls in love with his deep brown eyes. He sees a Man of the World offering her chocolates and then trying to kiss her. He observes the chocolates returned, and the man sent away. He is away, alone, and the girl is in love. She does not resent his embraces, and the "stars have faded into the dawn," when Joseph and Teazie return to the hotel.

He leaves the inn reluctantly and returns to his church and home, where he talks in the same doleful manner to his fiancée, Marie Carrington. His sin brings deep remorse, but his voice remains so good that he is called some time later to a great church. "Teazie," to whom there are flashbacks throughout this sequence, is shown about to leave her room with her baby. They want her no longer. Through rain, meeting heartless, adamant creatures, she struggles along, unable to find a resting place or food, the baby always being an object of questioning. She begs for a dog box and hides her baby in this, crawls on, almost fainting, and is about to enter the home of Joseph Beauregards on the eve of his marriage, when negroes singing hymns draw her footsteps to the little church. Even there she is refused admittance. Well, finally the servants in the lodge of the Beauregards come take her in and send for help. She is supposed to be dying, but there is no doubt.

Joseph, sent for by his wife, to whom he had confessed all, appears in the little town. Here the suspense is perhaps a bit overdone, but the acting is good throughout. The boy dies in the arms of his father, and the girl, Teazie, with Joseph and Marie gathered at her bed, tell her she is forgiven, and she falls back, a smile upon her face, to the pillow.

There are several points in which the picture has not a little, among which Mr. Griffith, and other other directors, [illegible] Mr. Griffith has attempted, [illegible] to make a [illegible] of [illegible] Mae Marsh as the story [illegible]

NEW YORK EVE. WORLD. MAY 20-1923

Mae Marsh in D.W. Griffith's "The White Rose" [illegible] Tuesday Night.

MY TELEGRAM MAY 28 1923

Miss Mae Marsh, in David Wark Griffith's new film drama, "The White Rose," at the Lyric Theatre.

Newark (N.J.) Ledger May 23 1923

D. W. Griffith's "The White Rose" Opes as a Heart Interest Drama

D. W. Griffith's new picture play, entitled "The White Rose," opened at the Lyric Theater in New York City last night and was pronounced by criticis to be a straight heart interest drama, in a pastoral setting of great beauty. There are no crashing climaxes; the story moves steadily, with the usual Griffith elaborateness of detail, to a powerful, simple emotional finish. Reliance is placed upon characterization rather than storm or ice-jam or the marshaling of other physical forces which have appeared in recent Griffith productions.

After a prolonged absence from the screen, Mae Marsh registers a triumphant return. She is the central figure of the story and the picture. Into the familiar role of the wronged country girl, she puts all the emotional strength and the individual mannerisms—if you want to call them that—which brought her fame in the old days. It is a remarkable piece of acting.

"The White Rose" is decidedly a picture for all types of patrons.

But if the picture is mainly tearful, it is not wholly so. There is plenty of comedy, and it, too, is native to the story. Given a Southern setting, Mr. Griffith introduces a wealth of by-play from pickaninnies and other folk of color. Porter Strong and Lucille La Verne, in blackface parts, contribute humor as well as pronounced moments of pathos.

The other players, chiefly Ivor Novello, as the young minister who renounces the cloth in atonement; and Carol Dempster, who in turn surrenders him so that he may marry the other girl and give their child a name, are fully effective.

Taken along the Bayou Teche country in Louisiana, the picture has many superb shots of natural beauty.

Summed up, "The White Rose" will not amaze by big sets, mob scenes or a whirlwind denouement—for these it has not. But as a simple, impressive heart interest drama—or melodrama, if you wish—it will score decisively.

The Cast.

Bessie Williams .....Mae Marsh
Marie Carrington ..Carol Dempster
Joseph Beaugardes ....Ivor Novello
John White .....Neil Hamilton
"Auntie" Easter ..Lucille La Verne
"Apollo," a servant...Porter Strong
An Aunt .....Kate Bruce
An Uncle .....Erville Alderson
The Bihop .....Herbert Sutch

D. W. GRIFFITHS

PING FROM NEW YORK AMERICAN

'THE WHITE ROSE,' GRIFFITH FILM, AT THE LYRIC

Story Holds Much of Interest, but Its Chief Appeal Is in Return of Mae Marsh to Screen with All Her Charm

By ROSE PELSWICK.

THERE is much to commend in "The White Rose," the D. W. Griffith photoplay, which opened at the Lyric Theatre last night, but it is Mae Marsh, piquantly appealing, who dominates the entire picture. There are other scenes, and appealing ones, but one waits impatiently for Miss Marsh to come back.

She starts out as an orphan, but in the next few reels develops into a flapper of irrestible charm and vivacity. Silk stockings, rouge, perfume, fluffed hair, the swagger of the dance hall, and the gyrations and mannerisms of the ultra flapper are all there. And, as in magazine articles, the rest of the cast sits up and condemns her.

Ivor Novello, as Joseph Beaugarde, who intends to become a minister, first starts out on a long walking tour to see how the world outside his aristocratic Southern home gets along. He meets Teazie and shows his contempt for anyone of her type, but, urged on by a Mephistophelean character in spats, he talks to her a few times. Eventually, there is a sub-titled scene of love, moonlight and the presentation of a white rose; and another "Way Down East" situation is precipitated.

Carol Dempster and Neil Hamilton are well cast in more or less incidental roles, while Porter Strong, as Apollo, registers another syncopating interlude. Ivor Novello, the possessor of a fascinating profile and a close-up resembling a young Greek god, takes his part with emotional seriousness. The settings are beautiful, the story is intensely human and the ending satisfactory. There is little of the spectacular, but it is in characterization that the picture finds itself—in Mae Marsh, as the stenogrpaher girl in a Southern hotel and Mae Marsh with her baby tears rolling down her cheeks, the rain pouring down on her, bedraggled and miserable, but vastly appealing.

Newark (N.J.) News 5/3/23

CENTRAL PRESS CLIPPING SERVICE INDIANAPOLIS, INDIANA

Jackson, Mich., Citizen-Patriot Tuesday, May 31, 1923

Photoplay magazine (N.Y.) Aug. 1923

DAVID WARK GRIFFITH'S "The White Rose" was at once the most interesting and the most disappointing photodrama of the early Summer. We have come to expect so much of the dean of the silver sheet—and "The White Rose" realizes so little.

Actually, "The White Rose" is a variation of "'Way Down East" with Louisiana trimmings. It is the old, old story of the innocent girl who loves not wisely but too well. Griffith has tricked it out in beautiful photography and two tenderly moving moments but, stacked against these lyric qualities, are reels of hokum black face comedy, atrocious valentine sub-titles and a thousand and one inconsequentials. The theme itself becomes terribly cluttered up with these inessentials and continually wanders into blind alleys.

Whatever else one may say of "The White Rose," it at least brings back Mae Marsh to the screen—and restores her to us with a smash. Miss Marsh plays the girl of the Griffith story, a wistful little waitress with a pitiful longing for life. Her performance throughout is a joy, replete with the subtleties of adroitly placed lights and shades. Twice she strikes a splendid height, as the flapper surrendering to love under the Dixie moon and, again, as the broken mother, face to face with death.

There are several newcomers in "The White Rose." Ivor Novello is the young minister who almost brings death to the girl. From a photographic viewpoint he is superb. Dramatically he is superficially skilful, but his performance left us cold. Another newcomer, Neil Hamilton, reveals some possibilities. The fourth principal, Carol Dempster, does not rise to the opportunities of her role. She is the weakest link in the picture.

"The White Rose" leaves us rather puzzled as to the problem of Griffith. Somehow, he seems to us to be a great man living within a circle of isolation, surrounded by minor advisors. Genius out of touch with the world, as it were.

My Sun May 23 1923

On the Screens in City Theaters

D. W. Griffith Presents His Film "The White Rose," at the Lyric.

"The White Rose" at the Lyric easily ranks with the most important pictures made in America. The acting is magnificent—as fine as any that the screen can boast of. Genuine tragic heights are reached by Mae Marsh, returned at last, and Ivor Novello, and the photoplay is of an incomparable physical beauty. We should say that "The White Rose" is D. W. Griffith's most artistic work after his exquisite "Broken Blossoms."

As usual, however, he has hitched his talent to a rather banal story—a story which suffers likewise from obviousness. The outcome can be seen for miles ahead. It is concerned with a Southern aristocrat, his illicit affair with a waitress and his subsequent remorse when, as a clergyman, he enters the portals of the church.

The action takes place among the shady, moss-hung vales of Louisiana. The views of the old Southern mansions, of the negro shanties, of the cool streams winding in and out of the forests, strike a real note of poetry. Luckily Mr. Griffith has selected a cast which imparts exactly the right spirit. The young aristocrat, Joseph Beauregarde, descendant of French nobility (Ivor Novello), Marie Carrington, another aristocrat (Carol Dempster), and Miss Marsh and Neil Hamilton as just ordinary folks are literally "finds" for the different parts.

If ever a picture needed few subtitles to have had so many, "The White Rose" is that one. The story is simple and could be easily told in one reel, yet one after another, in Mr. Griffith's irritating preachy vein, ten subtitles flash forth in all their glory. In his program Mr. Griffith states that he is concerned more with mood than with the characters, and inasmuch as there are only four of importance the audience knows full well what they are doing and thinking.

In addition Mr. Griffith illuminates their elementary characterizations with countless, beautifully directed episodes. These change, to the end, drawing an superbly good of praise. Representing also finally over the silver screen and it seems as though one does practically [illegible] as natural as daylight in the sunlight.

[illegible] Mae Marsh, as the story [illegible] as the object of the aristocrat's affection bears him a child, surpasses all her previous efforts. The role of the mother with an unwanted child has become hackneyed enough, God knows, but Miss Marsh wrings real pathos out of it.

Mr. Novello is a real discovery. He is good looking and can act. We know it sounds like Ludwig Lewisohn in one of his ecstatic moments, but he manages to impart a spiritual quality to his role. In the garb of the church he did not seem out of place, which is more than can be said of most actors.

The picture has a powerful sentimental tug, as most of Mr. Griffith's pictures usually have. Though we don't know which part should come out, we should recommend a little cutting. "The White Rose" has little "action" in the bald sense of the world, which is of course commendable, but the movies are simply not able to offer "psychological studies" lasting nearly three hours which can hold the interest. "The White Rose," however, comes as near as possible to doing just that. It's well worth a trip.

Cleveland (O.) News June 10-1923

Old South Scene of Griffith's Latest Film

News And Gossip Of Filmland

A Different Griffith, But Same Mae Marsh

JAMES W. DEAN

New York, May 29.—The two important things to report about "The White Rose," shown here for the first time, are that Mae Marsh is still the same fine actress that she was when she left the screen several years ago and that D. W. Griffith is a different Griffith.

Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of shells. Combat, in the most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Afterward, in theater, he is now an artist. A moment spent during the first submission of happy, romantic flowers and musk-perfumed lotus as the background of drama that concerns only a handful of people.

The only conflict in "The White Rose" is inward conflict. The struggle of conscience in a young minister and the turmoil in the soul of a young girl, the victim of that doctor's cold morals.

In some sequences Griffith may have a dotage, a short-lived lack of reasoning and in particular effect, that is amazing to anything that the screen has yet seen.

The film runs short of being a masterpiece because of a few minor slips, one of which the director himself is quick to point out. It was shot from the [illegible]

IVOR NOVELLO AND MAE MARSH, STARRED IN THE LATEST GRIFFITH PRODUCTION, "THE WHITE ROSE."

D. W. Griffith's Disregard of Realities in Matter of Dress

WHILE the opening of "The White Rose" at the Apollo Theatre on Tuesday night of last week brought back to its screen D. W. Griffith in a greater vehicle, it was a personal triumph for Mae Marsh who repeats her former success in one of the finest pictures of the screen. The director of the drama has not repeated his great work of "Way Down East" or "Broken Blossoms" but he has given us a picture which, plus the Griffith touch, is a thing of beauty. [illegible]

A Picture Almost Brought to the Stage

[illegible]

Wash (DC) News 6/1/23

By HOLLYWOOD HORACE

The big event of the spring is the forthcoming of David Wark Griffith's new picture, "The White Rose."

It has had its New York premiere. Now it can be told. The picture has two outstanding marks worthy of note.

First—it brings Mae Marsh back to the screen, as fine an actress and as sweet a film character as she was before she left the movies several years ago and took up mothering as a career.

Second—it marks the return of the old master, Dave, to his poetical manner. He leaves the millions of supers and becomes the dreamer, the man who produced "The Love Flower" and "Broken Blossoms" and "Home, Sweet Home."

If one chooses it is possible to read into this change in the great director a mellowing of the spirit, a return to the simple story and the beauty of quiet, genuine things. The cynic may say that Dave simply figured that it was time for an other love story from his studio.

A Simple Yarn

The film, while a very beautiful creation, is not a masterpiece, because the box office horns into the story too often.

The story is a simple one—of the meeting and loving of two young folks, an orphan girl and a youthful clergyman.

Mae Marsh plays the sweet girl—plays her with all the deftness and simple charm for which this actress became famous in her earlier Griffith days.

"The White Rose" is the American debut of young Ivor Novellow, the English actor-song writer. He is very handsome, in the Navarro manner, and should be a sweet patootie of the ladies in no time. Ivor plays the young minister fairly well.

Carol Dempster is the third leading person involved. Her physical fragility, giving an impression of great spirituality, is put to good use in this film. She is close-upped to death.

Well, we may be ready for this beautiful, quiet idyll. It is dripping with natural beauty and gentle charm. The winter has been filled with banners and castles. Into the mess steps the old fox, Davy Griffith, carrying his pretty love story, "The White Rose."

Ivor Novello and Mae Marsh, featured in the Griffith production, "The White Rose."

NG FROM NEW YORK HERALD

MAY 27

SECOND thoughts on the recent D. W. Griffith first night are apt to be disturbing. The critic who was forced to compose his review of "The White Rose" while dashing from the Lyric Theater to the typewriter last Tuesday night was liable to wake up next morning with the irritating thought that he had said too much.

Indeed, in subjecting "The White Rose" to soberer and more mature judgment, we begin to realize the fact that we may have dwelt too heavily upon the picture's virtues, and too lightly on its faults. Of the latter there are far too many. The picture is overlong; its subject matter is barely sufficient for six reels, but it is strung out through twelve. The plot is decidedly indistinct, and is further muddled by a series of inexcusably slipshod subtitles. The theme is old fashioned—being a relic of the "No Mother to Guide Her" days—and it is coated with a thick icing of sugary sentiment.

In spite of all these reprehensible deficiencies, "The White Rose" stirred us deeply. We fell for it with a dull, sickening thud. If there were any dry eyes in the audience at the Lyric we were in no mood to observe them. We had troubles of our own.

There can be no doubt of the fact that Griffith places his audience under a hypnotic spell. He can put over hokum which, in the hands of any other director, would be greeted with hoarse laughter. Sometimes this spell doesn't quite work, as in "Dream Street" and one or two others; but as a rule, it is supremely effective, and it enables Griffith to get away with almost anything.

* * *

Of course, 90 per cent. of the appeal in "The White Rose" is due to Mae Marsh, whose performance is astoundingly good. But here again we encounter the old Griffith influence. Miss Marsh, since she quitted Griffith's employ, has done nothing of any consequence. She has been a terrible disappointment to those who saw her in "The Birth of a Nation" and "Intolerance" and who recognized therein her unquestioned talent.

Now she is back with Griffith and it seems that his direction is an essential part of her ability. Without him she is nothing; with him she is glorious.

* * *

All things considered, we can't conscientiously retract the opinion of "The White Rose" that we formed while we were still under the glow of the opening performance. It held us then and it would probably hold us again if we were to visit it a second time and subject it to cooler scrutiny.

* * *

It is worth noting that in "The White Rose" Griffith makes amends for his harsh treatment of the negro race in "The Birth of a Nation."

In that famous production, Mae Marsh was chased to the brink of a cliff by a lustful black slave. As we recall it, he was "mad with desire." Rather than yield to his unwelcome advances, Miss Marsh hurled herself to death on the rocks below. That negro, as played by Walter Long, has since been known as the most villainous of all villains in the melodramatic history of the moving pictures.

In "The White Rose" Miss Marsh is wronged by a white man. With her unwanted baby she goes from house to house, begging for food and mercy, but is scorned by every one and cast out into the night. Finally, almost dead with hunger and fatigue, she staggers up to a little negro shanty. The dark Samaritans take her in, give her shelter and save her life.

By this kindly deed, Griffith proves that he isn't so My Khan Khannish after all.

MIAMI (FLA.) METROPOLIS
MARCH 17, 1923

D. W. Griffith Filming a Scene at Country Fair

With the Civil War over and lasting peace restored, at a country fair in the south with its big barbecue, well-filled tables with good things to eat, parades of proud-looking livestock, negro minstrel dances to the tune of string music and all other quaint and endearing environments that help make such an event a success, were all cleverly portrayed in a scene at Hialeah Thursday when David Wark Griffith filmed the scene of a county fair in connection with the production of his latest picture now in the making "The White Rose."

The village curate, the county squire, society ladies of the village, happy young folks enjoying the big affair, all were present playing their parts true to life while three moving picture comeramen cranked away taking action that is to be seen in one of Mr. Griffith's best pictures.

The country fair scene will be an important part in "The White Rose," for it is meant to link up with the future old scenes showing the lives of characters then living and which have a direct connection with the characters appearing in the modern day scenes. In other words it was a take back, a peep into the days gone by.

Scene Cost $2,500

The country fair scene cost about $2,500. Had it not been for the fact that some of the "atmosphere" had been loaned for the occasion, the scene would have cost many thousands of dollars.

One of the features of the scene was the parading of stock. Mr. Curtiss and Mr. Bright, of the Curtiss-Bright ranch kindly placed the use of their fine herd of stock at the disposal of Mr. Griffith. As a result cattle worth considerable money was filmed.

In connection with the barbecue Mr. Griffith had an expert barbecue cook come here from Alabama. Several fine types of southern negro had been found and these gave true "atmosphere" to the picture.

Several pigs, lambs, chicken and other meats cooked most of the forenoon over the big hot fire in preparation for the eating scene.

A number of world-famous stars were included in the cast. They included Mae Marsh, the idol of "The Birth of a Nation," Ivor Novello, Carrol Dempster, Neal Hamilton, Lucille LaVerne, Potter Strong. These stars were augmented by over 200 persons included in the scene.

Taken Outdoors

The scene was taken outdoors at the south side of the large studio at Hialeah. About one acre was enclosed and the background was made up with a large barbecue tent. In the foreground was a large trench over which the meats were roasted. Between the trench and the big tent were tables with vegetables and delicious fruits. On a table nearby was a peanut stand.

Mr. Griffith had invited Mrs. Harding to be present, but it was deemed advisable at the last moment not to permit her to make the journey to Hialeah. Mrs. McLean, wife of Edward McLean, owner of the houseboat, Pioneer, was present, however, with her little son John. Mrs. McLean enjoyed the affair immensely and appeared in several "takes" of the fair scene.

INDIANAPOLIS (IND.) STAR

Mae Marsh Back on Screen as 'Flapper'

NEW YORK, April 21.

MAE MARSH, who returns to the Griffith fold in "The White Rose," after an absence of six years, comes back in an unexpected fashion. The little sister of "The Birth of a Nation," the pathetic little wife in "Intolerance," and the attractive heroine of numberless Griffith dramas, plays an up-to-date "flapper," according to Miss Louella Parsons of the Morning Telegraph.

"Instead of having the hero court me," said Mae, "I run after him, decking myself in the garb of the up-to-date flapper and pursuing him relentlessly. I had to study the pyschology of the flapper, because she is a rara avis to me. In the past I have played the ingenue variety—the girl who wears a white dress and blue sash and who peers shyly upon the world through a mass of tangled curls. In 'The White Rose' my hair is bobbed and I forego all my former earmarks of girlish sweetness. I become a brazen overdressed girl whose world is clothes.

Griffith Something New.

"Do you know," she said earnestly, "I never realized how wonderful Mr. Griffith. Up to the time I left the Griffith company to go with Goldwyn I had never worked for anyone else. I came to the old Biograph studios as a child and I thought all directors were like Mr. Griffith, but I hadn't been away from him very long before I knew why his pictures were better. There is as much difference between Mr. Griffith and the average director as there is between a genuine Corot painting and a badly executed imitation.

"In Florida," said Miss Marsh, "the people could not believe Mr. Griffith was a real director. They had seen directors wearing knee breeches and puttees, dressed in the height of fashion, going in swimming every day and creating a great deal of attention, and here was a man whose first thought was his picture. We worked like slaves and so did he. He didn't have time for any nonsense. As for dressing the part—he always wears the oldest clothes he owns when he is making a picture. His recreation was dining with the McLeans on the Pioneer, the houseboat where President and Mrs. Harding were guests, and he had dinner with William Jennings Bryan several times."

The Prodigal Players' Return.

"The interest Mr. Griffith keeps in his former players," Mae says, "is one of the finest things about him.

"He talked of Mary Pickford, Lillian and Dorothy Gish and expressed interest in their work and recalled the old days when they all worked in the old Biograph studio.

"Days that were history-making because they were the beginning of better motion pictures. Days when one-reelers were the fashion and big salaries were unheard of.

"Most of us," said Mae, "leave when we get big salaries, but most of us are willing to return for less money because we know the picture will be good and that is something no one can promise with other directors."

New "Find" in Cast.

Meanwhile, every one is waiting to see "The White Rose." In addition to Miss Marsh, Carol Dempster, Ivor Novello and Neil Hamilton, the Griffith find, are in the cast. It is said every Griffith picture brings some heretofore unknown player into notice and at the Griffith office they are saying that Neil Hamilton is this discovery.

My Rieland Reviewer. 6/25/23

A few thing, that must be appreciated, will be discussed, part of which will entertain every audience, but the whole of which, despite deserving, may not pile up box office receipts

D. W. Griffith's

"THE WHITE ROSE"

ENTERTAINMENT....Later half will carry more popular appeal. Whole will hold attention.

PRODUCTION..Made with finest Griffith touches. Might be shortened to advantage

EXPLOITATION .....Big possibilities

DIRECTION...Except for occasional minor faults, directed with delicate artistry and penetration.

STORY....Human, the latter part especially worked up, the earlier half rather slow in development. Titling poor in comparison.

CAST.....Excellent, especially Mae Marsh and Ivor Novello.

PHOTOGRAPHY...Splendid, aiding the production in giving the story actual atmospheric meaning.

TIME .....Two hours

To quote directly from the D. W. Griffith introductory statement on the program of "The White Rose", "vital interest" centered in "one or two human beings" is "far more interesting than a thousand [illegible] persons carrying unfamiliar names." For more interesting, indeed, is this glowingly symmetric account of flesh and blood beings in their struggle against and for life's mystery.

There are two very distinct parts in this drama: the one building up of forces and circumstances, a surrounding and creating of atmosphere; the second a more dramatically human, more intense play of emotions. It is the latter half that will grip your audience, mind and heart. The introductory half is somewhat long, unnecessarily so, we think; and it is here, no doubt, that much of the cutting, if the picture is to be brought to neighborhood theatres, will have to be done.

But, after all, "The White Rose" is as delightful a treat as the screen has offered for many a day. It is superior in so many ways, having a "wisdom in humanity", to quote again; its story being lived, not played, by the inimitable Mae Marsh and the handsome, idealistic Ivor Novello, not to forget Carol Dempster and Neil Hamilton, whose romance is closely woven into, balanced and contrasted against, that of the former two; its humor is real, its technique fine.

The story is of an innocent little product of an orphanage, who, in her effort to be pleasing, is bitterly misunderstood; with a parallel drawing of the career of the ambitious preacher, Joseph Bouggards, of the very wealthy Bouggardes, who gives in, just once, to the call of passion, and leaves behind a sharp sting of pain, longing, and eventually, hopelessness, when the trusting, loving girl becomes a mother, creeping with him regret, remorse, and what he did not realize was love. Joseph's efforts to make amends, when almost too late, his complete change of career, because of this great sin that he would once have decried as unforgivable, in another, an intimate insight into a sensitive man's soul, while Mae Marsh's "Teazie" is one of the most moving, stirring impersonations ever offered.

[illegible] announcing the fact that this is a Griffith production is almost proclamation enough. Added to that the performances of Mae Marsh and the very good looking and [illegible] Ivor Novello, distinctive little comic leaders, with the

PPING FROM NEW YORK TELEGRAM

MAY 2

"The White Rose" Is a Heart Throb Story

LYRIC THEATRE—Mr. D. W. Griffith offers his latest production, "The White Rose."

THE CAST.

Bessie Williams, otherwise known as "Teazie"	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
A Man of the World	Erville Alderson
The Bishop	Herbert Sutch
The landlord	Josh Burke
The landlady	Mary Fox
Guest at inn	Charles Mack

The story of "The White Rose" is a human interest story that dates back to the days of Adam and Eve sinning. It is a story that every reader of newspapers and magazines knows. But it remained for D. W. Griffith and a competent cast of actors and actresses to present it in a form that leaves you wondering why we had not thought of it before. Its chief value lies in its simplicity.

The picture, which was presented for the first time last evening at the Lyric Theatre, is too long. However, you are well repaid for the splendid acting throughout and also the photography, which is of the most finished type.

The theme of "The White Rose" has to do with a theological student (Ivor Novello) who, to make a better impression among his anticipated congregations, goes out in the world to get local color. He finds it in Louisiana, where a waitress (Miss Mae Marsh) just out of an orphan asylum believes the best way to win a husband is to vamp him. Although the story goes into unpainted detail, most of which is as second nature, it required only one night of experience with the fair Waitress on the back of a river under a full moon to give the would-be minister all the local color necessary for him to go out and become the greatest preacher in the United States.

For two years he worries about the little waitress who had given him a white rose and also a message [illegible] "I love you true," and during a moment when he is falling in love with the daughter of the honest man in the church in Kentucky [illegible] the memory the story of his sin is too heavy. However, a date is set for the wedding.

Meanwhile, the waitress, unknown to [illegible] a [illegible] baby, is waiting for the return, expecting upon a [illegible] the great minister's church, looking for a job to keep the wolf away. Finally, she gives up hope and [illegible] and [illegible] the most [illegible] [illegible] the [illegible] of the [illegible] [illegible] [illegible]

FROM JUN 17 1923
BALTIMORE AMERICAN

Exhibitors Herald Chicago June 23/1923 Brklyn. Motion Pictures Magazine Jul. 1923

MAE MARSH, heroine of the new Griffith film, "The White Rose," as an artist sees her. In this film the producer of "The Birth of a Nation" makes heart interest paramount, sacrificing thrills to sentiment. The film has something of a Southern atmosphere, some of the scenes of "The White Rose" having been taken on the front steps of the Jean Borque estate in the Bayou Teche district of Southwestern Louisiana. Others were snapped near Miami, Florida.

Mae Marsh, Carol Dempster and Ivor Novello in a dramatic incident from D. W. Griffith's "The White Rose" a United Artists production.

Photographs of D. W. Griffith, either formal or informal, are difficult things to get. That is why we were particularly interested in this snapshot taken down South. He is seen talking over the next scene with Ivor Novello and Mae Marsh

Saginaw (Mich) News Courier May 28 1923

Cleveland (O) Press May 26 192

Ivor Novello and Mae Marsh are shown in their white collars. They are in Griffith's new love movie, "The White Rose." The delight portrait is of Frank Quartell, prize corset player, who joins the Vienna-Hero Band in Cleveland. Celia McAllister is shown footing Spanish for the "Hermits in Mexico."

Phila. Ledger

Evg. Gue Post 6/2/23

CLIPPING FROM
BROOKLYN MOTION PICTURE MAG.

Griffith Finishing "The White Rose"

Latest News and Gossip from Filmland

It's a Different D. W. Griffith, But Same Mae Marsh in New Film.

BY JAMES W. DEAN.

NEW YORK, May 28.—The two important things to report about "The White Rose," shown here for the first time, are that Mae Marsh is still the same fine actress that she was when she left the screen several years ago and that D. W. Griffith is a different Griffith.

Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of skulls. Combat, in its most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Always an idealist, he is now an idylist, a pastoral poet using the quiet splendors of bayou, floating flowers and moss-ribboned trees as the background of a drama that concerns only a handful of people.

The only combat in "The White Rose" is inward combat, the upheaval of conscience in a young minister and the turmoil in the soul of a young girl, the victim of that cleric's only mistake.

In some sequences Griffith's story has a delicacy, a sheer beauty, both in narration and in pictorial effect that is superior to anything that the screen has yet seen.

This film falls short of being a masterpiece because it is done with a poet's logic—or with the box office in mind. It gets away from life.

From the outset, with subtitle and with action, Griffith prepares the spectator for a tragedy. Characters and circumstances are set for a poignant progression of fateful happenings.

A girl leaves an orphan asylum and obtains work in a Louisiana winter resort hotel. Cast into the world a budding woman, she soon acquires the hard veneer of dance hall and contact with crude men and girls. But she is still the same sweet girl within.

The youth, about to enter the ministry, sets out to see something of the world. His path crosses that of the girl. When they part the subtitle reads, "Though neither of the knows it, this is to be farewell." It isn't their farewell. Intentionally or unintentionally the spectator is led then and there to believe that only tragedy can come of this love affair.

Later, the girl is drifting after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone. Fate and D. W. take her to a negro shack on the plantation of the young girl the minister has had promised to. And there the story ends, the "heroine and the minister living happily ever after and the other girl marrying a fellow who had loved her

Ivor Novello and Mae Marsh, Featured in the Griffith Production "The White Rose."

debut of Ivor Novello, English actor and song writer, in American films. He is unusually handsome and a capable actor, although he still has much to learn about camera technique. He will be immensely popular with the ladies.

Carol Dempster is fragile, beautiful and innocent and that is all that is required of her in this picture. Griffith took advantage of every opportunity to show Novello and Miss Dempster in close-up without one object in the background to detract from the projected portrait.

Cleveland

CARTOONIST MAJOR'S conception of David Wark Griffith and (inset) latest photograph of the famous producer of motion pictures, whose "The White Rose," at the Lyric Theatre, is highly praised.

LOS ANGELES (CALIF.) TIMES
May 13 1923

D. W. RENEWS CLAIM TO FAME

Mae Marsh is Praised at "White Rose" Preview

Doug, Junior, Gets Glad Hand on Arrival

Large Deals in Eastern Story Market

BY HELEN KLUMPH
[EXCLUSIVE DISPATCH.]

NEW YORK, May 10.—D. W. Griffith has been trying out his latest production, "The White Rose," in little towns around New York, and the general verdict among those fortunate enough to have seen it is that Griffith is still our most effective director. The picture abounds in gripping little human touches and Mae Marsh's acting is said to be magnificent.

When the picture was shown in Norwalk, Ct., last week, various people were asked to write criticisms. Most of th earticles agreed that the picture was much too long, that a baby had been in-long, that a baby had been introduced for no other reason than to catch a little extra sympathy, and that many sentimental touches might be removed to good advantage. As usual Mr. Griffith hammers each point home in numberless ways.

Present plans call for the showing on Broadway the latter part of May, but if Mr. Griffith hasn't it all cut and titled to suit him by that time he is likely to wait for a fall presentation.

Douglas Fairbanks, Jr., has arrived in New York, and made a big hit with the reporters who en masse went down to the boat to meet him. He is a sturdy, stalwart boy, quite grown up for his 13 years.

He says that he has been practicing stunts for several months so as to be in fine physical trim to make pictures like his father's. He is a likable young stock apparently quite unspoiled.

With proper handling and a few good stories he ought to make a early appearances.

Realizing that they got off to a poor start with "Backbone" the Distinctive Pictures Corporation is hit comparable with his father's bending every effort to make their coming productions live up to their name. "The Green Goddess" which they have just started, with George Arliss in the role he played on the stage, promises to be one of the most interesting films of the coming season.

The settings are elaborate, the Brooklyn museum of art having yielded some of its rarest oriental treasures for investiture of certain scenes. And the people who have seen Alice Joyce's work in some of the early scenes say that there is no one on the screen who can compare with her. Harry Morey has been added to the cast and so has haunting little Jetta Goudal, who made such an excellent impression in "The Bright Shawl."

THE WHITE ROSE

D. W. Griffith production, directed and written by the producer, with Mae Marsh [illegible] Carol Dempster [illegible] Ivor Novello [illegible] Lyric, New York, week beginning May 21 for [illegible] weeks. Time, 2 hours and 10 minutes.

[illegible] Williams "Tweet" ..... Mae Marsh
[illegible] Carrington ..... Carol Dempster
[illegible] ..... Ivor Novello
[illegible] ..... [illegible]
[illegible] ..... [illegible]
[illegible] ..... [illegible]

New London Conn Globe May 14 1923

Best there is on Stage a

SEE BIG PEOPLE OF THE SCREEN HERE TONIGHT

YD

David Wark Griffith, foremost producer of motion pictures in the world, arrived in New London late this afternoon in a special car from New York accompanied by a large staff of his assistants, a number of his leading players and a notable group of people prominent in the theatrical and motion picture industry.

The party went directly to the Hotel Mohican and will remain here until early Sunday morning when all will depart in a private car for New York, following three premier showings of Griffith's latest production, "The White Rose."

In the parts with Mr. Griffith are Mae Marsh, who essays the leading role in "The White Rose;" Carol Dempster, enacting one of the principal characterizations in the new picture. Other players in the new film who are here are Ivor Novello, Neil Hamilton, Kate Bruce, Porter Strong, Lucille La Verne, Herbert Sutch, Erville Anderson and Charles Emmett Mack.

The party includes

Albert L. Grey, vice-president and general manager of D. W. Griffith, Inc., with Mrs. Grey.

James and Rose Smith, film editors and assembly experts.

Miss Riley, assistant assembly editor.

John Powers, business maneger.

Miss Emma Haightland, private secretary.

Joseeph Carl Briel, composer, who wrote score for "Birth of a Nation," and who wrote the grand opera, "The Legend," produced at the Metropolitan opera house last season. Mr. Breil is composing the score for "The White Rose."

Albert Pence, chief of musical staff, and several members of his orchestra.

Benjamin Turner, chief projectionist of all Griffith pictures.

Barry Stetson, chief of electrical staff at Griffith studio.

William J. Bantel, chief builder of sets.

Charles J. Kirk, art director.

William Scholl, research department.

"Billy" Bitzer, Hendrik Sartov and Hal Sintzinich, cemeramen.

"The White Rose," which will be shown before an audience for the first time tonight at the Crown theatre is a production in which D. W. Griffith thinks he has a genuinely "big" theme, told in a large sense.

"The White Rose" represents seven months of effort in bringing it before the public.

What Griffith seeks in his new work is that the biggest story in life concerns happens to ordinary individuals

rounding that the most powerful drama often breaks.

Seldom has greater attention been paid to excellence in acting than by Griffith in "The White Rose." Among the players who enact the principal roles are Mae Marsh, Carol Dempster, Ivor Novello, Nei Hamilton, Lucille La Verne, Kate Bruce, Porter Strong, Herbert Sutch and others.

All these players will accompany Mr. Griffith to this city today and be here during the showings.

"The White Rose" will be shown for one presentation only tonight, for a single showing at the matinee tomorrow and again for a single showing tomorrow night.

"Fires of S...

NEW YORK TELEGRAPH

APR 8 1923

BIG MONEY REFUSED BY CAROL DEMPSTER

British Producers Make Record Offer for Actress to Play "Woman to Woman."

YD

$50,000 FOR FIVE WEEKS

Carol Dempster, who has been a featured player in several D. W. Griffith productions, has just refused what is said to be the largest offer ever made by a foreign producing concern for the services of a motion picture actress or stage star. The offer comes from Graham Wilcox Company, Ltd., an English company.

Following Miss Dempster's refusal on the ground that she is contracted for other work and because she does not wish to disturb a planned career of her own, the British company is continuing to seek the services of an American leading woman. Learning that Betty Compson, now at work in California, will be free for a short period, the offering has been made to her. It calls for five weeks' work in a picture being made near London, and at a salary of $50,000 for the five weeks. In addition, the company agree to pay all expenses to and from London and the Continent for the player, and during her stay there. Also, the player has the privilege of selecting ten of the finest creations of Paris dressmakers for the part and ownership of the garments when the picture is completed at the end of the five weeks.

This offering has created a stir among American producers, who see salaries for their players soaring if this foreign competition keeps up. For some time, not only British, but French, German and Italian producers have been in the field for American players to take leading parts in their offerings. There are several reasons for this changed attitude on the part of the foreigners, who heretofore avoided the American influence. They have decided that the greater measure of success enjoyed by pictures made in the United States is due to the more attractive appearance and better acting of the American actors or actresses. Also, the vast possibilities of the sale of pictures in this country has something to do with this new plan in Europe. The foreign countries are keen to build up their motion picture industry and in the hope of doing so are bidding for both American players and directors.

The picture the firm of Graham Wilcox Company, Ltd., are making and eager for an American leading woman to star the principal characterization in, is one entitled "Woman to Woman," and written by Michael Morton. The work is being directed by Graham Cutts.

Carol Dempster was at work in Florida, creating a leading part in D. W. Griffith's forthcoming production of "The White Rose," when she first received the British offer. At first the director refused to let her go for six weeks of work. Miss Dempster called that her work for Mr. Griffith prevented her accepting the offer. In response to this entreaty, Mr. Griffith consented and the arrangement was made that Griffith and Dempster completed making his picture, the scenes was rehearsed and the cast and a representative was sent from England to Florida to take the place of the girl who was needed.

Although the offer was made, Miss Dempster has not been idle. She has completed her part in the Griffith production and is now at work in a production being made by Paramount under the direction of Malcolm St. Clair, a young director who has made a reputation for himself in the short time he has been in the business. Miss Dempster is also at work in a production being made by Metro, in which she is cast with Lionel Barrymore.

Although Miss Dempster has not been in the film business for long she has made a reputation for herself as a dramatic actress of ability. Her work in "Dream Street" and "Sally of the Sawdust" has been her most prominent work in the film business.

CLIPPING FROM

ALBUQUERQUE (N.M.) TRADE DEALER

D. W.'s New Film Will Get $2 Top at N. Y. Showing

By KARL K. KITCHER

NEW YORK, May 15.

Next Monday night will bring to D. W. Griffith's latest picture, "The White Rose," its premiere. It will be given at the Crown in this city and will run for four weeks at prices up to $2 a seat.

The Crown holds 1,500 and has been playing to capacity business for the past two weeks with "Dream Street" and "Orphans of the Storm" which preceded the Griffith production.

President's Wife Finds Character In Mouths, Ears

NEW YORK, [illegible] President Wilson [illegible] was in the theatre [illegible] this morning and [illegible] the [illegible] in the apartment of the Walker family.

[illegible]

THE PEOPLE WE SEE

[illegible]

INSIDE THE THEATRES

[illegible]

Y. Picture Play Magazine

Down in the lowlands of Louisiana D. W. Griffith made the last scenes for "The White Rose" with Ivor Novello and Mae Marsh.

YD

IPPING FROM NEW YORK TELEGRAPH

JUN 24 1923

LIST COMPILED OF SCREEN FAVORITES

Fans Answering Film Congress Questionnaire Vote for Thomas Meighan and Norma Talmadge as Most Popular of All Players.

YD

GRIFFITH BEST DIRECTOR

Ibanez Wins Race for Most Highly Esteemed Author, While "Birth of a Nation" Still Holds First Place Among Big Feature Pictures.

Tabulation of the questionnaires filled out by the patrons of the Rialto, Rivoli and Criterion theatres in connection with the International Congress on Motion Picture Arts recently held at the Waldorf-Astoria reveals some interesting items about what theatregoers think about motion pictures. The Paramount committee, which the congress nominated to carry on its work until the next annual meeting, has been able to form a definite idea as to what fans do and do not like and what remedies they advocate.

George Barr Baker, chairman of the permanent committee, reports that a statistical summary of the answers reveals that the story was deemed more important than the star or the direction of a picture by a three to one vote; that two to one preferred seeing literary masterpieces on the screen to stories written directly for the screen; four to one would rather see simple, true-to-life stories than spectacular and fantastic ones and pictures that instruct and provoke thought rather than pictures whose sole purpose is amusement.

Griffith Favorite Director.

Questions regarding their favorite authors, directors, actors, actresses and pictures reveals the following:

That D. W. Griffith is the favorite director, with Rex Ingram second and Cecil B. DeMille third.

That Dickens is the most popular author, Conrad coming next and Edith Wharton, Booth Tarkington and Irvin Cobb being extra competitors for third place.

That Thomas Meighan is the favorite actor, having received votes as many times as Douglas Fairbanks, who stood second and then there is a tie between Richard Barthelmess and William Hart, who take third place.

That Thomas Meighan is the favorite actress, with Mae Murray being second and Gloria Swanson third.

[illegible]

WHAT THE [illegible]

[illegible]

NG FROM NEW YORK TRIBUNE

On the Screen

"The White Rose" at Lyric Gives Cast Many Chances to Register Emotion

"The White Rose" has left in our mind the impression that it is hundreds of shots showing people thinking. We do not remember in a single scene to have seen Ivor Novello, who plays the hero, speak. Whenever the camera was turned on any of the characters they were in deep study. They may have been tremulous, they may have been agonized, they may have been gleeful, but they had one thing in common—they all faced the camera and then registered emotion.

As is usual in a Griffith picture, the music changed with each character and this heightened our impression of hundreds of shots just showing people thinking. A few bars of "Rock-a-bye Baby" and one sees Mae Marsh registering apprehension; a few bars of "I Love You" and Carol Dempster is seen registering maiden meditation; "The Palms" and Ivor Novello is flashed on registering grief and repentance for his one indiscretion.

The picture opened at the Lyric Theater last night. It is the latest offering of D. W. Griffith. When it is finished and you realize what a really great screen story it is you wonder how it could possibly manage to be so dull. And then half an hour later, just about the time you reach the office and have to write about it, you realize that the people never really did anything much but stand around and reminisce.

The titles were pretty numerous, but they were, also, pretty bad. Whoever wrote them was not a respecter of tenses. It really seems a pity to release a picture with such a jumbled set of titles, and the fact that forgive is spelled "foregive" in one title must mean that the picture was hastily and carelessly edited. It has been cut, too, so that it jumps, and the long shots show the people in entirely different positions from the close-ups. Such things seem inexcusable and they are things, too, about which there can be no two opinions.

The fine points of the picture are the beautiful characterization of Mae Marsh as Teazie, the foundling, and the work of Ivor Novello as Joseph Beaugarde, the young preacher who strayed from the straight and narrow path when he looked into the blue eyes of Teazie.

Having seen Mr. Novello in several pictures, we still feel that we have no idea of what he really can do. We liked him best in "The Child of a Bear," if that was the name of the foreign film which he made with the late Rejane. But in his present role he seems to be the victim of over-direction. There was no reason why he should have been unhappy all the time, unless it makes one unhappy to be religious.

Mae Marsh is Bessie Williams, who leaves an orphan asylum with a letter to the world—whom it may concern—that she is notorious for good behavior in the institution. In a few weeks her skirts shorten, her heels grow [illegible] lips grow [illegible] and she becomes Teazie, the girl at the cigar counter.

[illegible] reached as a hotel maid [illegible] that she is belligerently [illegible] and so when she falls in love with a young preacher, who is staying at the hotel, she believes that his intentions are honorable. Of course, he goes away stricken with remorse, and of course, she is ordered out of the hotel because she has a baby, and she wanders around and has a lot of trouble before they find one another. Then they get married.

Carol Dempster has a rival romance in the story. She is the logical choice of a wife for the young preacher, but she is loved also by the grocer boy. He vows that he will marry her some day and then goes to the city. Here he acquires wealth and finally returns and marries Marie according to his prediction. There is a beautiful and touching love story hidden somewhere in "The White Rose," but it seems to us still to be hidden. Certainly we know that we were not in the least thrilled or harrowed last night.

NEW LONDON (CONN.) DAY
MAY 14, 1923

18

NEW GRIFFITH PICTURE PREMIERE

BY GEORGE ESH

David Wark Gr... screen production, Th... had its premier at t...

...ere in this city last ... was a pre-release show ... attended by Mr. Grif... members of the cast ... tensive personal staff. ... see the first public ru... ture, but in reality to ... effect of the production ... cico.

The White Rose is ... pictures whose artistic ... indoubted but whos ... ccess is problematic ... one of the sweetest ... have ever seen film ... reel after reel of dra... is crowded with "sto... to tug at your heart... to the screen one o... pieces of emotional ... performance of Mae ... the master touch o... nished director is a... times. But—will th... it? If I could truly ... vital question Mr. G... would come around ... a job.

For one thing M... handicapped by the ... pans on the producer ... does? Not exactly, ... son: The legion of ... ers who can never ... "Birth of a Nation," ... Broken Blossoms, ... gently—Orphans of t... come to expect those ... ing cushes of action ... suspense-laden ... the gathering of t... Birth of a Nation, ... Broken Blossoms ... Orphans

THE EVENING

Fittingly or not, Griffi... its followers to expe... tendous finishes. In ... Rose he has broken a... sort of thing. The ... story is much slower ... much more dramatic, ... cest scenes are player... likewise, more natura... no doubt about it, Th... is an artistic achieve... a simple story as ... storyteller can, ... out of every possible ... sustaining the h... throughout. The pi... very simplicity, is aim... to the fervid Griffith ... consciously begins ... when things will sta... jubilation publicity, ... fans in advance for ... Griffith picture will ... ably, in its conclusi...

I have only most ... Griffith's screen prod... remember his work ... Triangle pictures in ... Doug Fairbanks made ... Lamb, and Charlie ... records with Lillie ... pleasantly vamp ... I can him not ... pacing two stars ... the Passion of ... Lillian Gish) the ... Griffith's ... Broken Blossoms ... Orphans ...

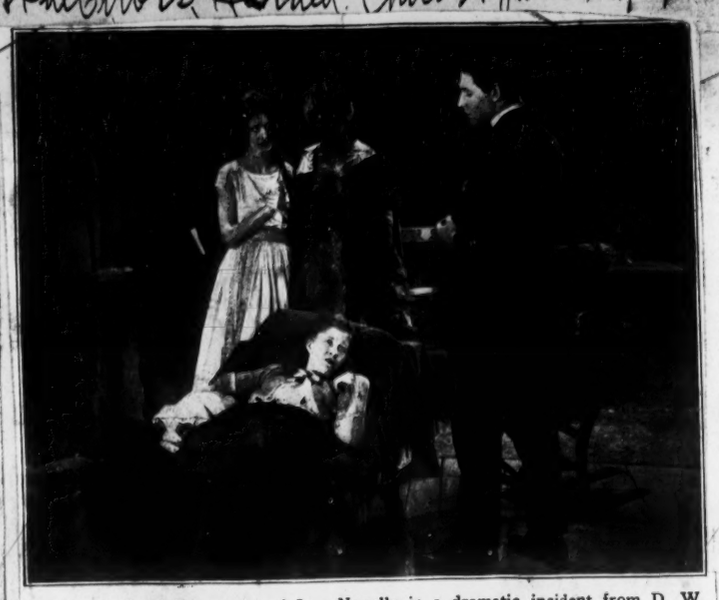
The White Rose ... Mae Marsh in the silver screen after ... years of retirement from the ... screen. The part is, of course, the ... of the Griffith ... This screen data, it seems to ... was a more commanding and ... role than the part of Miss ... in the Griffith film last for ... The story of the Griffith ... this picture poking from Marsh ... Lillian Gish ... Broken Blossoms ... Orphans ... Griffith

JUN 17 1923

RE AMERICAN

MARSH, heroine of the new Griffith film, "The White Rose," as an artist sees her. In this film the of "The Birth of a Nation" makes heart interest sacrificing thrills to sentiment. The film has of a Southern atmosphere, some of the scenes White Rose" having been taken on the front steps Jean Borque estate in the Bayou Teche district of western Louisiana. Others were snapped near Miami,

Exhibitors Herald Chicago June 23/1923



Mae Marsh, Carol Dempster and Ivor Novello in a dramatic incident from D. W. Griffith's "The White Rose" a United Artists production.

Photographs of D. W. Griffith, either formal or informal, are difficult things to get. That is why we were particularly interested in this snapshot taken down South. He is seen talking over the next scene with Ivor Novello and Mae Marsh

Motion Picture Magazine Jul. 1923

Saginaw (Mich) News Courier May 28 1923

THE SAGINAW NE

Latest News and Gossip from Filmland

It's a Different D. W. Griffith, But Same Mae Marsh in New Film.

BY JAMES W. DEAN.

NEW YORK, May 28.—The two important things to report about "The White Rose," shown here for the first time, are that Mae Marsh is still the same fine actress that she was when she left the screen several years ago and that D. W. Griffith is a different Griffith.

Griffith has mellowed. Griffith once thrilled the multitude with charging men and horses, with beautiful heroines in deep agony, with the clash of arms and the thumping of skulls. Combat, in its most spectacular phases, was the keynote of his motion pictures.

The new Griffith is a poet. Always an idealist, he is now an idyllist, a pastoral poet using the quiet splendors of bayou, floating flowers and moss-ribboned trees as the background of a drama that concerns only a handful of people.

The only combat in "The White Rose" is inward combat, the upheaval of conscience in a young minister and the turmoil in the soul of a young girl, the victim of that cleric's only mistake.

In some sequences Griffith's story has a delicacy, a sheer beauty, both in narration and in pictorial effect that is superior to anything that the screen has yet seen.

This film falls short of being a masterpiece because it is done with a poet's logic—or with the box office in mind. It gets away from life.

From the outset, with subtitle and with action, Griffith prepares the spectator for a tragedy. Characters and circumstances are set for a poignant progression of fateful happenings.

A girl leaves an orphan asylum and obtains work in a Louisiana winter resort hotel. Cast into the world a budding woman, she soon acquires the hard veneer of dance hall and contact with crude men and girls. But she is still the same sweet girl within.

The youth, about to enter the ministry, sets out to see something of the world. His path crosses that of the girl. When they part the subtitle reads, "Though neither of the knows it, this is to be farewell." It isn't their farewell. Intentionally or unintentionally the spectator is led then and there to believe that only tragedy can come of this love affair.

Later, the girl is doing after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone. Fate—and D. W.—take her to a negro shack on the plantation of the young girl the minister has lost promised to. And there the story ends, the heroine and the minister living happily ever after and the other girl marrying a fellow who had loved her

Ivor Novello and Mae Marsh, Featured in the Griffith Production "The White Rose."

debut of Ivor Novello, English actor and song writer, in American films. He is unusually handsome and a capable actor, although he still has much to learn about camera technique. He will be immensely popular with the ladies.

Carol Dempster is fragile, beautiful and innocent and that is all that is required of her in this picture. Griffith took advantage of every opportunity to show Novello and Miss Dempster in closeup without one object in the background to detract from the projected portrait.

LOS ANGELES (CALIF.) TIMES May 13 1923

D. W. RENEWS CLAIM TO FAME

Mae Marsh is Praised at "White Rose" Preview

Doug, Junior, Gets Glad Hand on Arrival

Large Deals in Eastern Story Market

BY HELEN KLUMPH
[EXCLUSIVE DISPATCH.]

NEW YORK, May 10.—D. W. Griffith has been trying out his latest production, "The White Rose," in little towns around New York, and the general verdict among those fortunate enough to have seen it is that Griffith is still our most effective director. The picture abounds in gripping little human touches and Mae Marsh's acting is said to be magnificent.

When the picture was shown in Norwalk, Ct., last week, various people were asked to write criticisms. Most of th earticles agreed that the picture was much too long, that a baby had been in-long, that a baby had been introduced for no other reason than to catch a little extra sympathy, and that many sentimental touches might be removed to good advantage. As usual Mr. Griffith hammers each point home in numberless ways.

Present plans call for the showing on Broadway the latter part of May, but if Mr. Griffith hasn't it all cut and titled to suit him by that time he is likely to wait for a fall presentation.

Douglas Fairbanks, Jr., has arrived in New York, and made a big hit with the reporters who en masse went down to the boat to meet him. He is a sturdy, stalwart boy, quite grown up for his 13 years.

He says that he has been practicing stunts for several months so as to be in fine physical trim to make pictures like his father's. He is a likable young stock apparently quite unspoiled.

With proper handling and a few good stories he ought to make a early appearances.

Realizing that they got off to a poor start with "Backbone" the Distinctive Pictures Corporation is hit comparable with his father's bending every effort to make their coming productions live up to their name. "The Green Goddess" which they have just started, with George Arliss in the role he played on the stage, promises to be one of the most interesting films of the coming season.

The settings are elaborate, the Brooklyn museum of art having yielded some of its rarest oriental treasures for investiture of certain scenes. And the people who have seen Alice Joyce's work in some of the early scenes say that there is no one on the screen who can compare with her. Harry Morey has been added to the cast and so has haunting little Jetta Goudal, who made such an excellent impression in "The Bright Shawl."

Mae Marsh are shown in their white collars, in GRIFFITH's new love story, "The White Rose." The portrait is of Frank Moulton, prize corset player, who Tempestuous Band in Cleveland. Collin McAllister is which speaks for the "Hermits in Mexico."

Photo by Albin

Evening Post 6/2/23

Griffith Finishing "The White Rose"

CARTOONIST MAJOR'S conception of David Wark Griffith and (inset) latest photograph of the famous producer of motion pictures, whose "The White Rose," at the Lyric Theatre, is highly praised.

THE WHITE ROSE

D. W. Griffith production, directed and written by the producer, with Mae Marsh and Ivor Novello in the leading roles. Presented at the Lyric, New York, week of May 28 for three weeks. Drama, 8 reels, with 10 scenes.

Lucie Williams "Tracie"	Mae Marsh
Lucie Carrington	Carol Dempster
Albert Carrington	Ivor Novello
Lord Wade	Neil Hamilton
Amelia Esther	Bessie Love
Aunt Maud Gill	Porter Strong
Lo Kant	Kate Bruce
A Man of the World	Sylvia Ashton
The Author	Harrison Ford
The Lawyer	Frank Puglia
Guest at the Inn	Charles Mack

For his latest production, which inaugurated his sixth season as the producer of feature pictures of a gigantic nature, D. W. Griffith has cast aside the idea of spectacle and has produced a feature of true dramatic value without the spectacular and massive elements which have been associated with some of his earlier productions. His latest is a drama of life. It is devoid of gigantic casts, elaborate settings, gigantic sets, etc. It is a story that appeals to the heart and is presented in a manner that appeals to intelligent people. The subject matter upon which Griffith has based his story is a very delicate one, and it is to his credit that he has handled it in such a manner that it will not offend the most critical. The story is based upon the relationship of a young minister and a young girl, who, through the machinations of the minister's mother, is forced into prostitution and after a long and tedious search finds her lover and is married.

The story is not, but that is the gist of it. The theme is the Magdalene theme, and Griffith has handled it in such a manner that it will not offend the most critical.

The cast is good, but Griffith has not given the opportunity to any of the players to show their real ability. The story is based upon the relationship of a young minister and a young girl, who, through the machinations of the minister's mother, is forced into prostitution and after a long and tedious search finds her lover and is married.

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New London Conn Globe May 16 1923

Best there is on Stage a

SEE BIG PEOPLE OF THE SCREEN HERE TONIGHT

David Wark Griffith, foremost producer of motion pictures in the world, arrived in New London late this afternoon in a special car from New York accompanied by a large staff of his assistants, a number of his leading players and a notable group of people prominent in the theatrical and motion picture industry.

The party went directly to the Hotel Mohican and will remain here until early Sunday morning when all will depart in a private car for New York, following three premier showings of Griffith's latest production, "The White Rose."

In the parts with Mr. Griffith are Mae Marsh, who essays the leading role in "The White Rose;" Carol Dempster, enacting one of the principal characterizations in the new picture. Other players in the new film who are here are Ivor Novello, Neil Hamilton, Kate Bruce, Porter Strong, Lucille La Verne, Herbert Sutch, Erville Anderson and Charles Emmett Mack.

The party includes

Albert L. Grey, vice-president and general manager of D. W. Griffith, Inc., with Mrs. Grey.

James and Rose Smith, film editors and assembly experts.

Miss Riley, assistant assembly editor.

John Powers, business maneger.

Miss Emma Haightland, private secretary.

Joseeph Carl Briel, composer, who wrote score for "Birth of a Nation," and who wrote the grand opera, "The Legend," produced at the Metropolitan opera house last season. Mr. Breil is composing the score for "The White Rose."

Albert Pence, chief of musical staff, and several members of his orchestra.

Benjamin Turner, chief projectionist of all Griffith pictures.

Barry Stetson, chief of electrical staff at Griffith studio.

William J. Bantel, chief builder of sets.

Charles J. Kirk, art director.

William Scholl, research department.

"Billy" Bitzer, Hendrik Sartov and Hal Sintzinich, cemeramen.

"The White Rose," which will be shown before an audience for the first time tonight at the Crown theatre is a production in which D. W. Griffith thinks he has a genuinely "big" theme, told in a large sense.

"The White Rose" represents seven months of effort in bringing it before the public.

What Griffith seeks in his new work is that the biggest story in life concerns happens to ordinary individuals

MILWAUKEE (WIS) SENTINEL
APR 29 1923

rounings that the most powerful drama often breaks.

Seldom has greater attention been paid to excellence in acting than by Griffith in "The White Rose." Among the players who enact the principal roles are Mae Marsh, Carol Dempster, Ivor Novello, Nel Hamilton, Lucille La Verne, Kate Bruce, Porter Strong, Herbert Sutch and others.

All these players will accompany Mr. Griffith to this city today and be here during the showings.

"The White Rose" will be shown for one presentation only tonight, for a single showing at the matinee tomorrow and again for a single showing tomorrow night.

"Fires of Envy"

NEW YORK TELEGRAPH
APR 8 1923

BIG MONEY REFUSED BY CAROL DEMPSTER

British Producers Make Record Offer for Actress to Play "Woman to Woman."

$50,000 FOR FIVE WEEKS

Carol Dempster, who has been a featured player in several D. W. Griffith productions, has just refused what is said to be the largest offer ever made by a foreign producing concern for the services of a motion picture actress or stage star. The offer comes from Graham Wilcox Company, Ltd., an English company.

Following Miss Dempster's refusal on the ground that she is contracted for other work and because she does not wish to disturb a planned career of her own, the British company is continuing to seek the services of an American leading woman. Learning that Betty Compson, now at work in California, will be free for a short period, the offering has been made to her. It calls for five weeks' work in a picture being made near London, and at a salary of $50,000 for the five weeks. In addition, the company agree to pay all expenses to and from London and the Continent for the player, and during her stay there. Also, the player has the privilege of selecting ten of the finest creations of Paris dressmakers for the part and ownership of the garments when the picture is completed a. the end of the five weeks.

This offering has created a stir among American producers, who see salaries for their players soaring if this foreign competition keeps up. For some time, not only British, but French, German and Italian producers have been in the field for American players to take leading parts in their offerings. There are several reasons for this changed attitude on the part of the foreigners, who heretofore avoided the American influence. They have decided that the greater measure of success enjoyed by pictures made in the United States is due to the more attractive appearance and better acting of the American actors or actresses. Also, the vast possibilities of the sale of pictures in this country has something to do with this new plan in Europe. The foreign countries are keen to build up their motion picture industry and in the hope of doing so are bidding for both American players and directors.

The picture the firm of Graham Wilcox Company, Ltd., are making and eager for an American leading woman to essay the principal characterization is to be entitled "Woman to Woman," and written by Michael Morton. The work is being directed by Graham Cutts.

Carol Dempster was at work in Paris creating a leading part in D. W. Griffith's forthcoming production of "The White Rose," when the offer reached the Griffith office. At first the offer was thought to be an April joke, but Miss Dempster called that her attention was paid to this company. The British company and the actress, after long talking and the exchange of cables, finally had the satisfaction of completed making its deal in the matter, the actress was consulted and the deal was completed. Miss Dempster is a Californian and is a graduate of the Los Angeles High School. She was discovered by Griffith while she was playing in a stock company in Los Angeles.

Although she has not been times enough to be called a star, Miss Dempster has made a name for herself in her chosen profession. Her work in "Dream Street" was her most pretentious role before she was cast for the part in "The White Rose."

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CLIPPING FROM
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JUN 24 1923

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Outlook Favorite Director.

Questions regarding their favorite authors, directors, actors, actresses and pictures reveals the following:

That D. W. Griffith is the favorite director, Cecil B. DeMille being second and Penrhyn G. Griffith third.

That Ibanez is the most popular author, Conrad coming next and Edith Wharton, Booth Tarkington and James Oliver Curwood being close competitors for third place.

That Thomas Meighan is the favorite actor, being followed twice as many votes as Douglas Fairbanks, who should, and does, come in more votes is Richard Barthelmess and William Hart, who take third place.

That Norma Talmadge is the favorite actress, with Mae Marsh being second and Gloria Swanson third.

That Charles Chaplin is the favorite comedian, with Harold Lloyd being second and Buster Keaton third.

That Lon Chaney is the favorite character actor, with Wallace Beery second and Theodore Roberts third.

Down in the lowlands of Louisiana D. W. Griffith made the last scenes for "The White Rose" with Ivor Novello and Mae Marsh.

CLIPPING FROM
BALTIMORE AMERICAN

Mae Marsh To Stage Double Come-Back

Home from England, She Is Glad to Be with Griffith Again and Will Be Seen in "The White Rose."

MAE MARSH has come back, D. W. Griffith has finished a new picture, and the reason for "The White Rose" is Mae Marsh.

After six years absence from the Griffith family, the wistful, whimsical and unforgettable "Dear One" of "Intolerance" has come back. And she has come back to the screen as a flapper—a flapper who wears her hair and skirts short, who chews gum, who is lost without her perfume and upset without her lipstick and who walks with the swagger of the dance hall and the five and ten-cent emporiums.

It's a simple little story, and, in spots, a rather sad one. She falls in love with a minister who gives her a white rose before the climax of the picture, and, at the end, she dies.

Speaking of the picture, the flapper heroine said:

"We had to make several endings. In one of them I faint, and wake up in time for the expected happy fade-out. And there are still other variations. In some cities, you know, they demand the so-called happy ending. The natural one, and the happiest for everybody concerned in this story, is to have me die. And I will—if they let me.

Mae Marsh's future plans are more or less indefinite. She is leaving for the Coast, however, to rest before her next picture. Besides, there is Mary Marsh arrived, potential "severest critic" to be considered. But as to her idea or future plans—

I hope my next picture with Mr. Griffith will be a flapper part. I have been in some good and some bad pictures during the last six years. In some cases, however, I think I may say that it was the fault of the story. One does not always get an "Intolerance" or a "White Rose." If my next picture is as wonderful as "The White Rose," I'll be happy. There are no gorgeous sets, or extraordinary lighting effects, or crowds, or snow-storms, or cataclysmic events, or anything like that in it. It's just a simple and appealing thing, a human story about real people and real emotions. And after all, that [illegible]

CLIPPING FROM
NEW YORK WORLD

LUCE'S PRESS CLIPPING BUREAU
NEW YORK 56 WARREN STREET — BOSTON 8 BOSWORTH STREET

CLIPPING FROM
Wichita Kan
Eagle

Appearing in D. W. Griffith's latest production at the Lyric Theater— Mr. Ivor Novello, young English actor, in the new photoplay "The White Rose," N. Y.

EXHIBITORS HERALD, CHICAGO
JULY 7, 1923

Literally the world is D. W. Griffith's studio. The famous producer's most recent effort is "The White Rose," which he made in the heart of the deep in various sections of the World's best by United Artists Corporation.

NG FROM
NEW YORK TRIBUNE

On the Screen

"The White Rose" at Lyric Gives Cast Many Chances to Register Emotion

"The White Rose" has left in our mind the impression that it is hundreds of shots showing people thinking. We do not remember in a single scene to have seen Ivor Novello, who plays the hero, speak. Whenever the camera was turned on any of the characters they were in deep study. They may have been tremulous, they may have been agonized, they may have been gleeful, but they had one thing in common—they all faced the camera and then registered emotion.

As is usual in a Griffith picture, the music changed with each character and this heightened our impression of hundreds of shots just showing people thinking. A few bars of "Rock-a-bye Baby" and one sees Mae Marsh registering apprehension; a few bars of "I Love You" and Carol Dempster is seen registering maiden meditation; "The Palms" and Ivor Novello is flashed on registering grief and repentance for his one indiscretion.

The picture opened at the Lyric Theater last night. It is the latest offering of D. W. Griffith. When it is finished and you realize what a really great screen story it is you wonder how it could possibly manage to be so dull. And then half an hour later, just about the time you reach the office and have to write about it, you realize that the people never really did anything much but stand around and reminisce.

The titles were pretty numerous, but they were, also, pretty bad. Whoever wrote them was not a respecter of tenses. It really seems a pity to release a picture with such a jumbled set of titles, and the fact that forgive is spelled "foregive" in one title must mean that the picture was hastily and carelessly edited. It has been cut, too, so that it jumps, and the long shots show the people in entirely different positions from the close-ups. Such things seem inexcusable and they are things, too, about which there can be no two opinions.

The fine points of the picture are the beautiful characterization of Mae Marsh as Teazie, the foundling, and the work of Ivor Novello as Joseph Beaugarde, the young preacher who strayed from the straight and narrow path when he looked into the blue eyes of Teazie.

Having seen Mr. Novello in several pictures, we still feel that we have no idea of what he really can do. We liked him best in "The Child of a Bear," if that was the name of the foreign film which he made with the late Rejane. But in his present role he seems to be the victim of over-direction. There was no reason why he should have been unhappy all the time, unless it makes one unhappy to be religious.

Mae Marsh is Bessie Williams, who leaves an orphan asylum with a letter to the world—whom it may concern—that she is notorious for good behavior in the institution. In a few weeks her petticoats shorten, her heels grow [illegible], her lips grow carmine and she becomes Teazie, the girl at the cigar counter in a hotel in a minor resort. But she is boisterously a good girl, and so when she falls in love with a young preacher, who is stopping at the hotel, she believes that his intentions are honorable. Of course, he goes away stricken with remorse, and, of course, she is ordered out of the hotel because she has a baby, and she wanders around and has a lot of trouble before they find one another. Then they get married.

Carol Dempster has a rival romance in the story. She is the logical choice of a wife for the young preacher, but she is loved also by the grocer boy. He vows that he will marry her some day and then goes to the city. Here he acquires wealth and finally returns and marries Marie according to his prediction. There is a beautiful and touching love story hidden somewhere in "The White Rose," but it seems to us still to be hidden. Certainly we know that we were not in the least thrilled or harrowed last night.

NEW LONDON CONN DAY
MAY 14, 1923

NEW GRIFFITH PICTURE GETS PREMIER HERE

BY GEORGE ESHENFELDER

David Wark Griffith's latest screen production, The White Rose had its premier at the Crown the[atre] in this city last evening. It was a pre-release showing and was attended by Mr. Griffith himself, members of the cast and his extensive personal staff ostensibly to see the first public run of the picture, but in reality to observe the effect of the production on an audience.

The White Rose is one of those pictures whose artistic merits are undoubted but whose box-office success is problematical. It tells one of the sweetest love stories I have ever seen filmed, contains reel after reel of dramatic action, is crowded with "story," is bound to tug at your heart-strings, gives to the screen one of its greatest pieces of emotional acting in the performance of Mae Marsh, and the master touch of its distinguished director is apparent at all times. But—will the public like it? If I could truly answer that vital question Mr. Griffith himself would come around and offer me a job.

For one thing Mr. Griffith is handicapped by having his own name on the production. A paradox? Not exactly. Here's the reason: The legion of Griffith admirers who can never forget "The Birth of a Nation," Intolerance, Broken Blossoms, and—more recently—Orphans of the Storm, have come to expect those great sweeping rushes of action leading up to a suspense-laden climax. Such as the gathering of the Klan in the finale of a Nation, and the scaffold sequence in Orphans of the Storm.

Willingly or not, Griffith has taught his followers to expect these tremendous finishes. In The White Rose he has broken away from this sort of thing. The tempo of the story is much slower and—to me—much more dramatic. Also the biggest scenes are played quietly but, likewise, more naturally. There is no doubt about it, The White Rose is an artistic achievement, telling a simple story as only a master storyteller can, getting the most out of every possible situation and sustaining the heart appeal throughout. The picture, in its very simplicity, is almost confusing to the faithful Griffith fan, who subconsciously begins to wonder when things will start. However, judicious publicity, preparing the fans in advance for a "different" Griffith picture will help considerably, in its psychological effect.

I have seen most of David Wark Griffith's screen productions and I remember his work with the old Triangle pictures in the days when Doug Fairbanks made a hit in the South, and Charlie Ray was a recruit with Lonie Bloom, being joined with great regularity by that personable young lady never here [illegible] him put across a more appealing two stars than the pathos of Bessie Love and Lillian Gish. Williams [illegible] Marsh [illegible] the little orphan who [illegible] Dorothy Gish [illegible] Lionel Barrymore [illegible] Henry Walthall [illegible] Lucille La Verne [illegible] Joseph Schildkraut [illegible] Frank Puglia [illegible] Ivor Novello [illegible] Carol Dempster [illegible] Neil Hamilton [illegible] Kate Bruce [illegible] Porter Strong [illegible] Erville Anderson [illegible] Charles Emmett Mack [illegible] Herbert Sutch [illegible] Mae Marsh [illegible] Carol Dempster [illegible] Ivor Novello [illegible] Neil Hamilton [illegible] Kate Bruce [illegible] Porter Strong [illegible] Lucille La Verne [illegible] Herbert Sutch [illegible] Erville Anderson [illegible] Charles Emmett Mack [illegible] Joseph Carl Breil [illegible] Hendrik Sartov [illegible] Hal Sintzinich [illegible] Albert L. Grey [illegible] Rose Smith [illegible] Miss Riley [illegible] John Powers [illegible] Miss Emma Haightland [illegible] Albert Pence [illegible] Benjamin Turner [illegible] Barry Stetson [illegible] William J. Bantel [illegible] Charles J. Kirk [illegible] William Scholl [illegible] "Billy" Bitzer [illegible] Hendrik Sartov [illegible] Hal Sintzinich [illegible]

"In making his latest motion picture, "The White Rose," David Wark Griffith has aimed straight at the heart, and he has hit the mark. Under his superb direction, Miss Mae Marsh moves across the screen at the Lyric in one of the finest characterizations which we have ever seen. A powerful, human drama of the Southern [illegible] pictured, and this in spite of the fact that the theme of the story at times seems almost lost in a maze of inconsequential events which have been woven into the plot.

The triumphant return of Miss Marsh to the silver screen after four years of retirement from the screen is of course, the [illegible] of the picture. The [illegible] is [illegible] a [illegible] and [illegible] [illegible] [illegible]

Film Daily (NYC) June 10 1923

FILM DAILY Sunday, June 10, 1923

Mae Marsh Triumphant, But Old Story and Excessive Detail Burden Griffith's Latest

4D

D. W. Griffith presents
"THE WHITE ROSE"
D. W. Griffith, Inc.—United Artists

DIRECTOR ..... D. W. Griffith
AUTHOR ..... Capt. Staunton
SCENARIO BY ..... Irene Sinclair
CAMERAMEN..W. J. Bitzer, Henrik Sartov, and H. Sintzinich
AS A WHOLE.....Of the highest rank in pictorial appeal but otherwise slow, draggy, with insufficient plot for footage consumed and far too much detail
STORY.....Old—retribution of man towards girl he has wronged, with final renunciation of his career
DIRECTION....Masterful; contains an abundance of skilful detail and displays his usual artistic enterprise throughout; presents a really human document
PHOTOGRAPHY ..... Gorgeous
LIGHTINGS ..... Excellent
PLAYERS....Mae Marsh makes a triumphant return in role with fine possibilities which she uses to the utmost; Ivor Novello handsome and Carol Dempster pleasing but a trifle cold; an excellent cast on the whole including Lucille La Verne and Porter Strong in darkey comedy roles; Neil Hamilton, Charles Mack and others
EXTERIORS.....Louisiana bayou country shots beautiful
INTERIORS ..... Appropriate
DETAIL ..... Splendid but very often too much of it
CHARACTER OF STORY.....Minister who suffers continual remorse for an indiscretion, finds the girl and her baby, marries her and renounces his vows
LENGTH OF PRODUCTION.....To be distributed in about 8,500 feet

The foremost producer of motion pictures in America is David W. Griffith. Rightly he has been termed "the Master" because in his own way, over a period of many years, he has built for himself a place in the hearts of the American people which no one has been able to supplant. But that very richness of experience; that very touch of mastery places DW in the position where his great public expects from him a master's touch in and with everything he does. They were disappointed in "One Exciting Night," and in many instances told him so by failing to support the box-office. And it is a very grave question whether they will not be in "The White Rose," his latest production.

All of the many tricks of Griffith producing qualities are there: magnificent locations, gentle touches, comedy relief, an excellent cast, superb photography, but—and it is a tremendous "but"—the story is old, wellworn, threadbare in spots and insufficient in strength for an eight or nine reeler, regardless of the vast amount of detail that, interesting at times, usually tires and fails to hold interest to the end. And this makes for a disappointment because otherwise it is so superb.

So, despite all the rest of it, the question arises whether the story will hold your audience—and remember, the show is so long that you will have no opportunity to build the program up with anything else. You will have to depend upon the feature to hold them, for it will run an hour and forty or forty-five minutes when it reaches you, if you run it on an 85 schedule—as it should be run. If you rush it through the machines then you will be worse off, because the tempo of the production will have been entirely spoiled. As shown in New York it is about 10,000 feet, but it will be cut before release to 8,500. It should be cut considerably more and much of the detail, interesting and at times beautiful, out, thus speeding it up, might make for much better entertainment.

This, however, is certain: regardless of whether "The White Rose" succeeds or not, Mae Marsh gives a performance compelling in its sincerity, so appealing and beautiful that it places her where she belongs—in the forefront of those stars who think they can handle this sort of a role. Of course the masterful hand of DW is seen in the many hits; the poignant expressions, the facial contortions which Mae registers. He is a great director, never discount that, because he gets more out of his people than anyone else ever does. But admitting DW's skill and knowledge Mae Marsh as "Teazie" will stand out as a performance long after all others in the production are forgotten. She has made a character that will serve as a standard for a long time.

The keynote of the theme is essentially one of pathos, and it grows as it were from seed to flower as the story progresses with the development of the heroine's character in the course of its growth. Too much cannot be said in favor of the manner in which Mr. Griffith has handled the character played by Miss Marsh. From the moment she appears fresh from an orphanage with her "to whom it may concern" reference, through the period of frivolity in which companionship brands her and the resultant misfortune and degradation carries her down, the director has struck the human note, building toward a grand climax with a force that is compelling,—smashing in its dramatic quality.

There are times when Griffith might have adhered more closely to the theme such as in the prolonged agony of the conscious stricken minister-hero. Incidentally Novello's character is not as carefully developed as that of Miss Marsh. This is not to say that Novello is insincere, but his ability to act is considerably overshadowed by his handsomeness, which Griffith hasn't failed to exploit in numerous close-ups.

Story: Bessie Williams, otherwise known as Teazie, is led to believe that it is good business to flirt and dress up like a Christmas tree. Teazie adapts herself readily, and generously, gaining a reputation, although she really is "good." Joseph Beaugarde, theological student, chides himself for having fallen in love with Teazie and leaves the heartbroken girl, satisfied to believe what the gossips say about her. Joseph becomes a minister while Teazie, unknown to him, the mother of his son, struggles for an existence. Teazie, dying, is cared for by an old negress who calls in Marie Carrington, Joseph's bride-to-be. Later Joseph is called recognizes Teazie, while Marie, to whom he had already confessed of the past, releases him. He renounces his vows to marry Teazie, his only love and Marie marries her childhood sweetheart.

Making Money On This One May Prove a Problem

Box Office Analysis for the Exhibitor

There is a big problem ahead of you on "The White Rose." They are going to ask you a lot of money for it, that's certain. And the big question is whether you want to gamble with it and take a chance of going into the "red" or let the other fellow across street do the gambling. Because, despite that it's a Griffith production and all that this implies, it is of such length, story value considered, that it is worth while figuring whether your folks are going to like it. It isn't a pretty story, and some of your home folk may not like the idea of their children seeing it, especially if they happen to be church loving folk who try to inspire their children with ideas of what ministers and preachers are—regardless of what they happen to be in actual life.

You can talk about Mae Marsh and her exquisite performance. You can go the limit on that and you'll not disappoint a soul. You can make all the promises in the world and she'll live up. And otherwise, the magnificent locations, the general excellence of the cast and production values gives you more to talk about. But be careful of over-exploiting the story.

If your folks saw "One Exciting Night" it will be well to tell them that the latest Griffith is entirely different, and a much finer production, because it is.

Christian Science Monitor (Boston Mass) June 1 1923

"Shadows of the Teche," Weeks Hall's Southern Louisiana Mansion
It Was on the Estate of Mr. Hall, Who is a Landscape Painter, That D. W. Griffith Made Many of the Scenes for His New Picture, "The White Rose"

Photoplay May (NYC) Jul. 1923

Neil Hamilton is David Wark Griffith's newest "find." He appears in a prominent role of the new Griffith production, "The White Rose," and has unusual promise, according to our dean of directors. Hamilton was playing in a Brooklyn stock company when Mr. Griffith found him, and before that, posed for many advertising illustrations.

LOS ANGELES (CAL.) TIMES May 27 1923

"WHITE ROSE" IS NEAR BLOOMER

Mae Marsh Saves Otherwise Dull Scenes

4D

Bebe Daniels May Soon Come West Again

Theda Bara in "Three Weeks" is Prospect

BY HELEN KLUMPH
[EXCLUSIVE DISPATCH.]

NEW YORK, May 26.—The new Griffith production, "The White Rose," has opened in New York at last and has been received with mingled feelings of awe and exasperation.

The awe is inspired by the fact that little Mae Marsh has taken the picture away from Mr. Griffith. The picture is important only as a vehicle to bring her back to the screen. And the exasperation comes of the feeling that this might easily have been a great picture.

As one looks back on it there is not a single memorable scene in which Miss Marsh does not appear. The others are pretty scenics and heavy-handed comedy. Much of the film is dull, simply because it is made up of scenes where vapid people stand around and appear to be trying to think. There are touches, however, of the old Griffith flair for heart punches.

There is a letter from Max Reinhardt in the program that says, "My command of the English language is too limited to express fully the depth of my impressions." I am inclined to think that they had him write the subtitles. All of them take the longest means of getting to the point, and there are traces of the literary style of Woodrow Wilson and Dr. Frank Crane.

It is not fair to judge Ivor Novello from his work in this picture for he plays an insufferable prig. Except for the most beautiful profile that has graced our screen in many months he contributes little. He is quite cold except in one emotional frenzy where he seems to be doing the daily dozen all at once.

The most interesting man in the picture is young Neil Hamilton, formerly a photographer's model, who plays the part of a grocer's delivery boy. Mr. Griffith is said to have put him under contract for several pictures.

LOUISIANA LOCALE

The story is laid in the exquisite Bayou Teche country of Louisiana. The girl played by Carol Dempster and the boy played by Novello are the children of rich landowners and their parents have planned since they were babies that they should marry and unite the two influential families. The boy is studying for the ministry, and just before he is ordained he goes on a hiking trip to see a little of the world he is setting out to reform.

At an inn where he stops he meets the rouged and ringletted cigar stand girl played by Miss Marsh, who promptly becomes infatuated with him. He thinks that she loves lightly and often and so, urged on by the devil, in the person of a man of the world, he seduces her. Then conscience-stricken he rushes away.

Of course, she has a baby and is turned out of the hotel where she works. Then starts a weary pilgrimage from place to place.

Finally she finds refuge with the old colored servants of the girl to whom the young man—now a rising young curate—is engaged. He finds her and marries her. His fiances marries the grocer's boy who has always loved her and who has gone to the city and become a successful novelist.

The symbolism of "The White Rose" has to do with the sedducing of the little girl played by Mae Marsh, and should make an excellent introduction for a movie called "How Shall I Tell the Children."

CELEBS THERE

There were many celebrities present at the opening, of course, and the Lyric Theater lobby was thronged with people who came to catch a glimpse of the film star. Little Miss Marsh was surrounded by an admiring crowd, otherwise she turned.

After Paris looked beautiful, as usual, as did Dorothy Dalton. All through the lobby there were whispers about how delighted Theda Bara looking in with Miss Marsh's work. She has recently signed a new long contract, by several accounts, but she prefers to have her work in the new Fox-Griffith picture seen before she makes any definite arrangements.

GRACE KINGSLEY, TIMES NEWS

YORK TRIBUNE, SUNDAY, JUNE 10,

d Shadows

MAE MARSH, in "THE WHITE ROSE," Epoch

ING FROM
NEW YORK AMERICAN

JUN 3

GRIFFITH SHELVES SPECTACLE FOR LOVE INTEREST

Human Narrative Stands Out Above Flood Thrills and Mob Scenes in Photoplay, Says "White Rose" Producer

BY ROSE PELSWICK.

WITH deep deliberation D. W. Griffith, poet of the photoplay, smiled slowly.

"Mob scenes? Spectacles? Elaborate backgrounds? Why!" (And he forgotten that "The Birth of a Nation" was replete with mob scenes; that "Intolerance" was the precursor of sensational spectacles, and that the scenes of "War Brides Bride" depended entirely upon a thrilling flood? But Mr. Griffith continued:

"If there is a theme—a human narrative—a theme complete in itself, what mob scene, what rushing flood or raging snow storm could affect, without detracting the attention from, the story itself?

"It is evident from Mr. Griffith's production, 'The White Rose,' that he is emphasizing the use of sincere simplicity in motion pictures. He proved it in his film the central figures were in background except the [illegible] people performing are placed [illegible] the same feelings the same [illegible] which are [illegible] they are [illegible] and happy. There is romance [illegible] there are tears also [illegible] the most [illegible] [illegible] Rose are generally.

"The [illegible] of Mae Marsh in the role of Teazie, and [illegible] Novello in the role of Joseph Beaugarde, are [illegible] [illegible] Mae Marsh [illegible] Novello [illegible] [illegible] Griffith [illegible] [illegible] Mae Marsh

SAN ANTONIC (TEXAS) EXPRESS JUN 10 1923

Opening to a packed house at the Lyric Theater, New York, and with great crowd clamoring for admission, D. W. Griffith's new photoplay sensation, "The White Rose," began its premier Broadway showing Tuesday evening, May 22. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation. The big audience was highly enthusiastic in its praise for this cinema lyric of the old South, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

"One of the biggest pictures made in years in 'The White Rose,' because it is so very, very human. It comes as near being a real picture as we have seen in years. It is an unqualified success, and Mae Marsh reaches out and twangs away at a mighty sad little symphony in one's heart strings and never strikes a discord," said Don Allen in the Evening World. "It looks to us as though 'The White Rose' would be an unqualified box office success."

Douglas Fairbanks again has set for himself the task of producing the photoplay sensation of the year, and according to reports from the studio, is well on the way to succeeding with "The Thief of Bagdad," plans for the production of which are now under way.

"Where 'Robin Hood' left off, 'The Thief of Bagdad' will begin." That is the slogan being pasted in the hats of those who are to be associated closely with this forthcoming feature.

On the 10 acres recently added to the Pickford-Fairbanks studio property sets of gigantic proportions already are under way. The usual processes for the erection of picture structures of this kind has been reversed in preparing for the construction work in connection with this new film. As a rule drawings are made from which models are built, after which the sets are put up. In this instance, however, models were first made, then the drawings and finally the sets, thus making possible greater freedom and latitude in all construction work, and also a more truthful expression of the spirit of the artists designs.

VARIETY (N. Y. CITY) JUNE 14, 1923

HERALD-EXAMINER APRIL 1, 1923

N.Y. Life 5/21/

"The White Rose"

"IF you have tears, prepare to shed them now"—there is a new Griffith picture on view.

D. W. Griffith has created many celluloid sob promoters in his time, but I doubt that any of them, with the possible exception of "Broken Blossoms," is as effective in this respect as "The White Rose."

There has been some sort of relief in Mr. Griffith's previous productions, such as battle scenes, chases and eleventh-hour rescues, but in "The White Rose" he settles down to a serious program of pathos. His story is just one long wail.

Mr. Griffith shows Mae Marsh in all stages of depression, and anyone who can resist Miss Marsh's appeal was born with no lachrymal glands. He shows great masses of water hyacinths drifting slowly down a sleepy Southern stream. He shows the interior of a church. He shows a baby crying for food. He shows rain falling. And he puts over every point with devastating effect.

Few people who see "The White Rose" will care to admit that it made them cry. It *is* inhuman, improbable, artificial and unreal, and those who are moved by it will feel heartily ashamed of themselves when they think it over in the cold, gray dawn of the morning after. But the fact remains: "The White Rose" accomplishes its purpose while it lasts. And he who can truthfully say that it failed to affect him is a better man than this impressionable reviewer.

Robert E. Sherwood.

Buffalo N.Y. Com'l 1-13-23

GRIFFITH ENGAGES NOVELLO; AMERICAN MEN FELL DOWN

The hearts of several hundred young male motion picture actors will be heavier with the announcement that D. W. Griffith has signed Ivor Novello to an option contract extending for five years.

Being quite famed for his material Griffith made a survey of all the young men future in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to appearance, age and experience.

This survey began two years ago when Griffith's staff searched the universe for possible "stars." It was a curious development that the list contained not a single American name. Various reasons are given for this condition.

Various theories, and the Griffith contract is here checked the theatrical of the profession and to bring the serious subject a rigorous inquisition. There was a heavy shortage of male actors who possessed the requisite qualities, and the conclusion was that it is a national disgrace and being corrected.

[illegible]

[illegible] Novello, the young leading man who might be developed into a first class actor.

"I am going to England for Mr. Novello, so we have not gone abroad to fill an emergency cast. We have neither gone over because we believed talent existed there. And from [illegible] we think you find diversity [illegible] doing the, the actor problem will apply not exclusive the world / [illegible] good / [illegible]

[illegible]

ING FROM NEW YORK TELEGRAM

"The White Rose" Is Now at Lyric Theatre

"The White Rose," the latest production of D. W. Griffith, begins the second week of a limited engagement at the Lyric Theatre. The picture will be shown for only three weeks more.

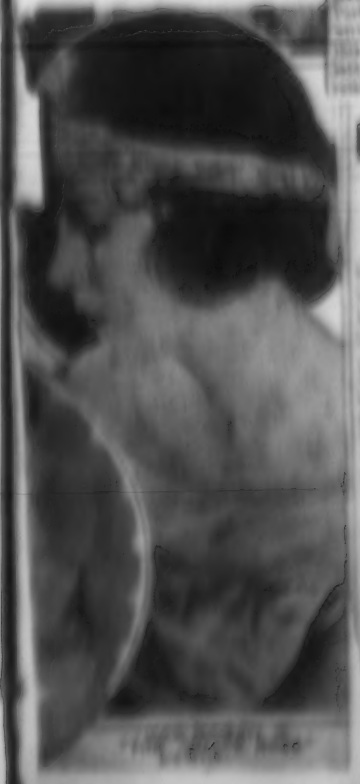
In this new work Mr. Griffith has brought into a far different entertainment than do the sensational productions to expect from him. However, that he has loosed the public upon the pictures of greater heart appeal and less more pretense is demonstrated in addition to the hearty public approval of "The White Rose."

In this tender and pathetic story Mr. Griffith has come back to picture photoplays more delicately than ever. "The White Rose" is more proof that he always has the hand for us to take a trip that has unfortunately for us all.

A pleasant bit of dance interesting light diversion. For Pauline and Pavlowa, both in their first Broadway dance, Griffith has chosen a minuet and other dances in which the dancers are [illegible]

[illegible]

ING FROM NEW YORK HERALD



GRIFFITH PICTURE STARTS RUN AT ROOSEVELT

Master's Latest Achievement, "One Exciting Night," Is Shown for First Time Here

D. W. Griffith's new picture, "One Exciting Night," commences a limited engagement at the Roosevelt tomorrow. This will be the first time this production has been shown at popular prices, and will be its first showing in Chicago since the long run at the Illinois.

"One Exciting Night" is best described as a mystery thriller. It has always been thought impossible to produce a mystery story upon the screen, because so much depends upon the human voice to sustain the situation, but as Griffith has created so many innovations for the screen, it is not surprising that he should be the first to successfully transfer a mystery story to the screen. In this picture Griffith has departed entirely from the heavy and spectacular and gone in entirely for entertainment, in the way of love, laughter and thrills. There are no great mob scenes, no historical background and no costumes.

Of course, no Griffith picture would be really Griffithesque without a great climax scene—for which this veteran director is famous—and "One Exciting Night" has one of the greatest storm scenes ever produced upon the screen.

The cast is headed by Carol Dempster, a Griffith protege remembered for her work in "The Love Flower" and "Dream Street," and includes Henry Hull, Margaret Dale, Porter Strong, Irma Harrison, Frank Morrison, C. H. Crocker-Harris, Frank Wunderlee and others.

PORTER STRONG DIES

Porter Strong, screen actor, appearing in various D. W. Griffith productions for the last seven years, was discovered dead June 11 of heart failure in his rooms at the Hotel America. Strong was about 44 and a native of St. Joseph, Mo., his father being one of the important railroad officials of that part of the country. At the age of seven he left home and went to the Pacific Coast, where he started as an entertainer.

Under the Griffith direction he appeared in "The White Rose," "Way Down East," "Dream Street," "Orphans of the Storm" and other pictures. He had been cast for a role in the new Al Jolson picture, which was to be started this week, and a call was made for him to appear at the studio on Tuesday. Failing to rouse him by telephone an investigation was made at the hotel and he was discovered lying dead just inside the door of his room.

my Eve. Telegram 5/23/2

"The White Rose" Is a Heart Throb Story

LYRIC THEATRE.—Mr. D. W. Griffith offers his latest production, "The White Rose."

THE CAST.

Bessie Williams, otherwise known as "Teazle"	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
A Man of the World	Erville Alderson
The Bishop	Herbert Sutch
The landlord	Joseph Burke
The landlady	Mary Foy
Guest at inn	Charles Mack

The story of "The White Rose" is a human interest story that dates back to the days of Adam and Eve sinning. It is a story that every reader of newspapers and magazines knows. But it remained for D. W. Griffith and a competent cast of actors and actresses to present it in a form that leaves you wondering why we had not thought of it before. Its chief value lies in its simplicity.

The picture, which was presented for the first time last evening at the Lyric Theatre, is too long. However, you are well repaid for the splendid acting throughout and also the photography, which is of the most finished type.

The theme of "The White Rose" has to do with a theological student (Ivor Novello) who, to make a better impression among his anticipated congregations, goes out in the world to get local color. He finds it in Louisiana, where a waitress (Miss Mae Marsh) just out of an orphan asylum believes the best way to win a husband is to vamp him. Although the story goes into unlimited detail, most of which to us seemed irrelevant, it required only one night of experience with the fair waitress on the bank of a river under a full moon to give the would-be minister all the local color necessary for him to go out and become the greatest preacher in the United States.

For two years he worries about the little waitress who had given him a white rose and also a lounge marked "I love you true," and during a moment when he is falling in love with the daughter of the richest man in the South he somnolent confesses stolen. He confides the story of his sin to the father. However, a date is set for their wedding.

Meanwhile the vamping temptress, posing a famous hate, is walking the streets, apparently aimless, a victim of the great minister's church, looking for a job to keep her and her mother. She thinks [illegible] and [illegible] a [illegible] [illegible] [illegible]

Daily (N.Y.C.) June 10 1923

DAILY Sunday, June 10, 1923

ae Marsh Triumphant, But Old Story and Excessive Detail Burden Griffith's Latest

D. W. Griffith presents
"THE WHITE ROSE"
W. Griffith, Inc.—United Artists
..... D. W. Griffith
BY ..... Capt. Staunton
..... Irene Sinclair
EN..W. J. Bitzer, Henrik Sartov, and H. Sintzinich
OLE.....Of the highest rank in pictorial appeal
therwise slow, draggy, with insufficient plot for
e consumed and far too much detail
....Old—retribution of man towards girl he has
ed, with final renunciation of his career
N....Masterful; contains an abundance of skilful
nd displays his usual artistic enterprise through-
esents a really human document
APHY ..... Gorgeous
S ..... Excellent
..Mae Marsh makes a triumphant return in role
e possibilities which she uses to the utmost; Ivor
handsome and Carol Dempster pleasing but a
ld; an excellent cast on the whole including Lu-
Verne and Porter Strong in darkey comedy roles;
amilton, Charles Mack and others
S.....Louisiana bayou country shots beautiful
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R OF STORY.....Minister who suffers con-
emorse for an indiscretion, finds the girl and her
arries her and renounces his vows
E PRODUCTION.....To be distributed in
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st producer of motion pictures in America is
fith. Rightly he has been termed "the Master"
own way, over a period of many years, he has
f a place in the hearts of the American people
has been able to supplant. But that very rich-
nce; that very touch of mastery places DW in
ere his great public expects from him a master's
ith everything he does. They were disappoint-
citing Night," and in many instances told him
support the box-office. And it is a very grave
er they will not be in "The White Rose," his
n.

any tricks of Griffith producing qualities are
nt locations, gentle touches, comedy relief, an
perb photography, but—and it is a tremendous
is old, wellworn, threadbare in spots and in-
ngth for an eight or nine reeler, regardless of
t of detail that, interesting at times, usually
hold interest to the end. And this makes for
because otherwise it is so superb.
the rest of it, the question arises whether the
your audience—and remember, the show is so
ill have no opportunity to build the program
g else. You will have to depend upon the feature to hold them, for it will run an hour and forty or forty-five minutes when it reaches you, if you run it on an 85 schedule—as it should be run. If you rush it through the machines then you will be worse off, because the tempo of the production will have been entirely spoiled. As shown in New York it is about 10,000 feet, but it will be cut before release to 8,500. It should be cut considerably more and much of the detail, interesting and at times beautiful, out, thus speeding it up, might make for much better entertainment.

This, however, is certain: regardless of whether "The White Rose" succeeds or not, Mae Marsh gives a performance compelling in its sincerity, so appealing and beautiful that it places her, where she belongs—in the forefront of those stars who think they can handle this sort of a role. Of course the masterful hand of DW is seen in the many bits; the poignant expressions, the facial contortions which Mae registers. He is a great director, never discount that, because he gets more out of his people than anyone else ever does. But admitting DW's skill and knowledge Mae Marsh as "Teazie" will stand out as a performance long after all others in the production are forgotten. She has made a character that will serve as a standard for a long time.

The keynote of the theme is essentially one of pathos, and it grows as it were from seed to flower as the story progresses with the development of the heroine's character in the course of its growth. Too much cannot be said in favor of the manner in which Mr. Griffith has handled the character played by Miss Marsh. From the moment she appears fresh from an orphanage with her "to whom it may concern" reference, through the period of frivolity in which companionship brands her and the resultant misfortune and degradation carries her down, the director has struck the human note, building toward a grand climax with a force that is compelling,—smashing in its dramatic quality.

There are times when Griffith might have adhered more closely to the theme such as in the prolonged agony of the conscious stricken minister-hero. Incidentally Novello's character is not as carefully developed as that of Miss Marsh. This is not to say that Novello is insincere, but his ability to act is considerably overshadowed by his handsomeness, which Griffith hasn't failed to exploit in numerous close-ups.

Story: Bessie Williams, otherwise known as Teazie, is led to believe that it is good business to flirt and dress up like a Christmas tree. Teazie adapts herself readily, and generously, gaining a reputation, although she really is "good." Joseph Beaugarde, theological student, chides himself for having fallen in love with Teazie and leaves the heartbroken girl, satisfied to believe what the gossips say about her. Joseph becomes a minister while Teazie, unknown to him, the mother of his son, struggles for an existence. Teazie, dying, is cared for by an old negress who calls in Marie Carrington, Joseph's bride-to-be. Later Joseph is called recognizes Teazie, while Marie, to whom he had already confessed of the past, releases him. He renounces his vows to marry Teazie, his only love and Marie marries her childhood sweetheart.

Making Money On This One May Prove a Problem

Box Office Analysis for the Exhibitor

problem ahead of you on "The White Rose." o ask you a lot of money for it, that's cer- ig question is whether you want to gamble a chance of going into the "red" or let the ss street do the gambling. Because, despite production and all that this implies, it is of value considered, that it is worth while fig- r folks are going to like it. It isn't a pretty of your home folk may not like the idea of ng it, especially if they happen to be church y to inspire their children with ideas of what ministers and preachers are—regardless of what they happen to be in actual life.

You can talk about Mae Marsh and her exquisite performance. You can go the limit on that and you'll not disappoint a soul. You can make all the promises in the world and she'll live up. And otherwise, the magnificent locations, the general excellence of the cast and production values gives you more to talk about. But be careful of over-exploiting the story.

If your folks saw "One Exciting Night" it will be well to tell them that the latest Griffith is entirely different, and a much finer production, because it is.

JUN 3
AMERICAN

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photography. The charm of the pro-
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are very fine, but on the whole the pic-
ture is a disappointment. We can't
give Mr. Griffith credit for any of the
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that one is frequent from the pic-
ture. You are reminded by seeing this picture
of Griffith's earlier work, the impressive
pictures, magnificent in their
beauty, but which, as we see the
Griffith of today, we realize are
not the work which is right. In the
hands of Griffith, the photographer
may have been the best photographer
in the world, but he has not
the right to be called a director.

Shadows

"Shadows of the Teche," Weeks Hall's Southern Louisiana Mansion
It Was on the Estate of Mr. Hall, Who Is a Landscape Painter, That D. W. Griffith Made Many of the Scenes for His New Picture, "The White Rose"

Christian Science Monitor (Boston Mass) June 1 1923

Photoplay May (N.Y.C.) Jul. 1923

Ned Hamilton is David Wark Griffith's newest "find." He appears in a prominent role of the new Griffith production, "The White Rose," and has unusual promise, according to our dean of directors. Hamilton was playing in a Brooklyn stock company when Mr. Griffith found him, and before that posed for many advertising illustrations.

YORK TRIBUNE, SUNDAY, JUNE 10,

d Shadows

MAE MARSH, in "THE WHITE ROSE," Griffith

LOS ANGELES (CAL.) TIMES
May 27 1923

"WHITE ROSE" IS NEAR BLOOMER

Mae Marsh Saves Otherwise Dull Scenes

Bebe Daniels May Soon Come West Again

Theda Bara in "Three Weeks" is Prospect

BY HELEN KLUMPH
[EXCLUSIVE DISPATCH.]

NEW YORK, May 26.—The new Griffith production, "The White Rose," has opened in New York at last and has been received with mingled feelings of awe and exasperation.

The awe is inspired by the fact that little Mae Marsh has taken the picture away from Mr. Griffith. The picture is important only as a vehicle to bring her back to the screen. And the exasperation comes of the feeling that this might easily have been a great picture.

As one looks back on it there is not a single memorable scene in which Miss Marsh does not appear. The others are pretty scenics and heavy-handed comedy. Much of the film is dull, simply because it is made up of scenes where vapid people stand around and appear to be trying to think. There are touches, however, of the old Griffith flair for heart punches.

There is a letter from Max Reinhardt in the program that says, "My command of the English language is too limited to express fully the depth of my impressions." I am inclined to think that they had him write the subtitles. All of them take the longest means of getting to the point, and there are traces of the literary style of Woodrow Wilson and Dr. Frank Crane.

It is not fair to judge Ivor Novello from his work in this picture for he plays an insufferable prig. Except for the most beautiful profile that has graced our screen in many months he contributes little. He is quite cold except in one emotional frenzy where he seems to be doing the daily dozen all at once.

The most interesting man in the picture is young Neil Hamilton, formerly a photographer's model, who plays the part of a grocer's delivery boy. Mr. Griffith is said to have put him under contract for several pictures.

LOUISIANA LOCALE

The story is laid in the exquisite Bayou Teche country of Louisiana. The girl played by Carol Dempster and the boy played by Novello are the children of rich landowners and their parents have planned since they were babies that they should marry and unite the two influential families. The boy is studying for the ministry, and just before he is ordained he goes on a hiking trip to see a little of the world he is setting out to reform.

At an inn where he stops he meets the rouged and ringletted cigar stand girl played by Miss Marsh, who promptly becomes infatuated with him. He thinks that she loves lightly and often and so, urged on by the devil, in the person of a man of the world, he seduces her. Then conscience-stricken he rushes away.

Of course, she has a baby and is turned out of the hotel where she works. Then starts a weary pilgrimage from place to place.

Finally she finds refuge with the old kindly servants of the girl to whom the young man—now a rising young curate—is engaged. He finds her and marries her. His fiancee marries the grocer's boy who has always loved her and who has gone to the city and become a successful novelist.

The symbolism of "The White Rose" has to do with the seducing of the little girl played by Mae Marsh, and should make an excellent introduction for a movie entitled "How Shall I Tell the Children."

CELEBS THERE

There were many celebrities present at the opening, of course, and the Loew Theater lobby was thronged with people who came to catch a glimpse of the film stars. Little Miss Marsh was surrounded by an admiring crowd wherever she turned.

After [illegible] looked beautiful, as usual, as did Director Griffith. All through the lobby there were [illegible] about had laughed [illegible] Dempster is with Wing Marshall's work. She has recently been at [illegible] contracts for several companies but she prefers to have her work in the new Paramount picture now before the making has begun arrangements.

GRAND [illegible] NEWS

NEW FILMS

"The White Rose"

[illegible]

Moving Picture World (N.Y.) June 2 1923

Plays "White Rose"

Bellevue Theatre Shows Griffith's Latest to Pleased Audience

Griffith's "The White Rose" was given a [illegible] showing at the Bellevue Theatre, Upper Montclair, N. J., for three days, beginning Tuesday evening, March 13.

As the theatre the audience is one of the most [illegible] in America and the enterprising management of the theatre felt that in showing the latest of Griffith's productions it was both ensuring a pleasant afternoon for the people and giving the picture a [illegible] opportunity to prove its worth.

The picture lived up to all expectations and [illegible] Griffith production. Miss Marsh proved conclusively the ability of the [illegible] producer of motion picture [illegible] talent. Mae Marsh, in this return to the Griffith [illegible] fitted up admirably to her deserved position as a star.

The [illegible] was given in capacity at [illegible] and the management of the theatre [illegible] credit for its efforts in [illegible]

Mae Marsh, a mellow heroine

David Wark Griffith, a director who holds an enviable position in moving pictures, has selected for his [illegible] subject "The White Rose," a story in which a young seminarian and scion of an aristocratic family on the eve of his ordination into the ministry, goes off on a hike to see the world and see it with a vengeance. He falls in love with and is the means of undoing a pathetic little orphan girl. Having thus naively made her a mother, he enters the church and takes up the serious business of saving other people's souls. Later on the little fatherless mother, after the usual round of schools and on the precipice of death, staggers into his urgent presence in time to chase to a happy ending.

This plot has always been successful when dug well enough out. Mr. Griffith has most of it in the orthodox manner of moving picture theatres. He adds nothing of the unusual that capacity of him. Nothing more than some fine good photography. The charm of the production, as photographic all excellent and some of the action, particularly that of the big Southern school house [illegible] are very fine, but on the whole the picture is a disappointment. We can't give Mr. Griffith credit for any of the charming and exalted work and acting that one is frequent from the picture. You are reminded by seeing this picture, [illegible] Griffith, the impressive pictures, magnificent in their beauty, but which, as we see the Griffith of today, we realize are not the work which is right. In the hands of Griffith, the photographer may have been the best photographer in the world, but he has not the right to be called a director.

She is always the sweet, pathetic little figure playing with earnest appeal in both comedy and tragedy and in spite of the sentimental Tommy rot of Griffith she puts a lump in your throat with those hazy hazel eyes of hers.

Ivor Novello is a distinct "find." Here is a young man of considerable physical charm and a full equipment for the screen. He's good looking in a human way and knows how to suppress, as well as, express emotion. He ought to attract femininity. We're sorry not to be a girl. We'd like to experience the thrill we are sure he can arouse in the hearts of the better sex. But there's compensation for us all. There's Carol Dempster with a spirited animation that is as spontaneous as a summer breeze, though even more refreshing.

Ned Hamilton, the fourth leg of the quadrangle, is both miscast and misdirected. It should have occurred to Mr. Griffith that his colleague might have been more interested in Hamilton's relation to the plot than the questionable comedy of the school people to whom he gave so much of his time with such meager result.

By and large, "The White Rose" is an attempt of Griffith that doesn't [illegible] [illegible] that [illegible] of [illegible]

[illegible] INQUIRER
[illegible] 1923

MAE MARSH, in "THE WHITE ROSE," Griffith

Mae Marsh, a mellow heroine

The Spotlight

DAVID WARK GRIFFITH [illegible]

My Judge May. 6/18/23

We d
it in

"THE WHITE ROSE"

D. W. GRIFFITH [illegible]

My Evening Mail
May 21 '23

JUN 10 1923
SAN ANTONIO (TEXAS) EXPRESS

Opening to a packed house at the Lyric Theater, New York, and with a great crowd clamoring for admission, D. W. Griffith's new photoplay sensation, "The White Rose," began its premier Broadway showing Tuesday evening, May 22. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation. The big audience was highly enthusiastic in its praise for this cinema lyric of the old South, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

"One of the biggest pictures made in years in 'The White Rose,' because it is so very, very human. It comes as near being a real picture as we have seen in years. It is an unqualified success, and Mae Marsh reaches out and twangs away at a mighty sad little symphony in one's heart strings and never strikes a discord," said Don Allen in the Evening World. "It looks to us as though 'The White Rose' would be an unqualified box office success."

Douglas Fairbanks again has set for himself the task of producing the photoplay sensation of the year, and according to reports from the studio, is well on the way to succeeding with "The Thief of Bagdad," plans for the production of which are now under way.

"Where 'Robin Hood' left off, 'The Thief of Bagdad' will begin." That is the slogan being pasted in the hats of those who are to be associated closely with this forthcoming feature.

On the 10 acres recently added to the Pickford-Fairbanks studio property sets of gigantic proportions already are under way. The usual processes for the erection of picture structures of this kind has been reversed in preparing for the construction work in connection with this new film. As a rule drawings are made from which models are built, after which the sets are put up. In this instance, however, models were first made, then the drawings and finally the sets, thus making possible greater freedom and latitude in all construction work, and also a more truthful expression of the spirit of the artists designs.

N. Y. Life 6/21/23

"The White Rose"

"IF you have tears, prepare to shed them now"—there is a new Griffith picture on view.

D. W. Griffith has created many celluloid sob promoters in his time, but I doubt that any of them, with the possible exception of "Broken Blossoms," is as effective in this respect as "The White Rose."

There has been some sort of reason in Mr. Griffith's previous productions, such as battle scenes, chases and eleventh-hour rescues, but in "The White Rose" he settles down to a serious program of pathos. His story is just one long wail.

Mr. Griffith shows Mae Marsh in all stages of depression, and anyone who can resist Miss Marsh's appeal was born with no lachrymal glands. He shows great masses of water hyacinths drifting slowly down a sleepy Southern stream. He shows the interior of a church. He shows a baby crying for food. He shows rain falling. And he puts over every point with devastating effect.

Few people who see "The White Rose" will care to admit that it made them cry. It *is* inhuman, improbable, artificial and unreal, and those who are moved by it will feel heartily ashamed of themselves when they think it over in the cold, gray dawn of the morning after. But the fact remains: "The White Rose" accomplishes its purpose while it lasts. And he who can truthfully say that it failed to affect him is a better man than this impressionable reviewer.

Robert E. Sherwood.

Buffalo N.Y. Com'l 1-13-23

GRIFFITH ENGAGES NOVELLO; AMERICAN MEN FELL DOWN

The hearts of several hundred young male motion picture actors will be heavier without announcement that D. W. Griffith has signed Ivor Novello to an option contract extending for five years.

[illegible] Griffith made a survey of all the young men actors in this country, having for reference a gallery of photographs including several hundred. Each photograph was accompanied by a detailed description as to applicants age, [illegible] experience.

This survey took two years and when Griffith's staff completed the selections for publication [illegible] it was a startling development that the young men actors [illegible] had practically monopolized the leading parts in Griffith pictures.

Various reasons are [illegible] for the failure of the Griffith stars to have shackled the [illegible] of the producer and to [illegible] the parts without a rival [illegible]. There was a heavy majority in favor of the theory that a change was in order, and that a change would be made. [illegible] Novello was the logical [illegible] to take the place of the departed stars.

[illegible] Novello is to be a young man who [illegible] developed into a first-class actor.

"I am going to England for Mr. Novello as we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there. Audiences [illegible] go into any theatre [illegible] and discover [illegible] talent that [illegible] the world [illegible] good [illegible]

[illegible] leading man who might be developed into a first-class actor.

"I am going to England for Mr. Novello as we have not gone abroad to fill an emergency need. We have deliberately gone afar because we believed talent existed there. Audiences [illegible] go into any theatre [illegible] and discover [illegible] talent that [illegible] the world [illegible] good [illegible]

[illegible]

IPPING FROM
NEW YORK TELEGRAM

"The White Rose" Is Now at Lyric Theatre

"The White Rose" the film production of D. W. Griffith, signal the second week of a limited engagement at the Lyric theatre. The picture will be shown for only three weeks more.

In this new work Mr. Griffith has brought back a big different entertainment than do his previous productions to expect from him. However, that he has based the plots upon the problems of present day society and has more attention to characterization is evidenced in the many parts so proved of "The White Rose."

In the theme and phrasing story Mr. Griffith has come back to picture production more dramatic than ever. "The White Rose" is a story that has always been the theme for so many [illegible] that [illegible] have [illegible] in [illegible]

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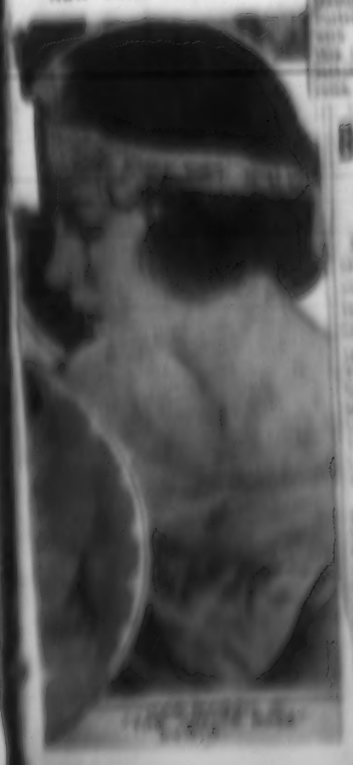
IPPING FROM
NEW YORK HERALD



Benefit Performances of "The White Rose"

[illegible]

HERALD-EXAMINER
APRIL 1, 1923

GRIFFITH PICTURE STARTS RUN AT ROOSEVELT

Master's Latest Achievement, "One Exciting Night," Is Shown for First Time Here

D. W. Griffith's new picture, "One Exciting Night," commences a limited engagement at the Roosevelt tomorrow. This will be the first time this production has been shown at popular prices, and will be its first showing in Chicago since the long run at the Illinois.

"One Exciting Night" is best described as a mystery thriller. It has always been thought impossible to produce a mystery story upon the screen, because so much depends upon the human voice to sustain the situation, but as Griffith has created so many innovations for the screen, it is not surprising that he should be the first to successfully transfer a mystery story to the screen. In this picture Griffith has departed entirely from the heavy and spectacular and gone in entirely for entertainment, in the way of love, laughter and thrills. There are no great mob scenes, no historical background and no costumes.

Of course, no Griffith picture would be really Griffithesque without a great climax scene—for which this veteran director is famous—and "One Exciting Night" has one of the greatest storm scenes ever produced upon the screen.

The cast is headed by Carol Dempster, a Griffith protege remembered for her work in "The Love Flower" and "Dream Street," and includes Henry Hull, Margaret Dale, Porter Strong, Irma Harrison, Frank Morrisian, C. H. Crocker-King, Frank Wunderlee and others.

VARIETY (N. Y. CITY)
JUNE 14, 1923

PORTER STRONG DIES

Porter Strong, screen actor, appearing in various D. W. Griffith productions for the last seven years, was discovered dead June 11 of heart failure in his rooms at the Hotel America. Strong was about 44 and a native of St. Joseph, Mo., his father being one of the important railroad officials of that part of the country. At the age of seven he left home and went to the Pacific Coast, where he started as an entertainer.

Under the Griffith direction he appeared in "The White Rose," "Way Down East," "Dream Street," "Orphans of the Storm" and other pictures. He had been cast for a role in the new Al Jolson picture, which was to be started this week, and a call was made for him to appear at the studio on Tuesday. Failing to rouse him by telephone investigation was made at the hotel and he was discovered lying dead just inside the door of his room.

my Eve. Telegram 5/23/2

"The White Rose" Is a Heart Throb Story

LYRIC THEATRE.—Mr. D. W. Griffith offers his latest production, "The White Rose."

THE CAST.

Bessie Williams, otherwise known as "Teazle"	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
A Man of the World	Erville Alderson
The Bishop	Herbert Sutch
The landlord	Joseph Burke
The landlady	Mary Foy
Guest at inn	Charles Mack

The story of "The White Rose" is a human interest story that dates back to the days of Adam and Eve sinning. It is a story that every reader of newspapers and magazines knows. But it remained for D. W. Griffith and a competent cast of actors and actresses to present it in a form that leaves you wondering why we had not thought of it before. Its chief value lies in its simplicity.

The picture, which was presented for the first time last evening at the Lyric Theatre, is too long. However, you are well repaid for the splendid acting throughout and also the photography, which is of the most finished type.

The theme of "The White Rose" has to do with a theological student (Ivor Novello) who, to make a better impression among his anticipated congregations, goes out in the world to get local color. He finds it in Louisiana, where a waitress (Miss Mae Marsh) just out of an orphan asylum believes the best way to win a husband is to vamp him. Although the story goes into unlimited detail, most of which to us seemed irrelevant, it required only one night of experience with the fair waitress on the bank of a river under a full moon to give the would-be minister all the local color necessary for him to go out and become the greatest preacher in the United States.

For two years he worries about the little waitress who had given him a white rose and also a lounge marked "I love you true," and during a moment when he is falling in love with the daughter of the richest man in the South he becomes conscious stricken. He confides the story of his sin to the father. However, a date is set for their nuptials.

Meanwhile the various members of the [illegible] family are [illegible] a famous [illegible] is making the [illegible] [illegible] [illegible] church, looking for a job to keep [illegible] and incidentally [illegible] [illegible] [illegible]

CLIPPING FROM
NEW YORK EVENING WORLD
MAY 23 1923

WORLD, WEDNESDAY, MAY 23, 1923.

Reel Reviews
By DON ALLEN

"The White Rose," as presented last night at the Lyric Theatre by D. W. Griffith for the first time on any public screen, comes about as near being a REAL picture as any we have beheld in years. It has just the right percentage of capital "A" to satisfy the loudest clamorers for art with their movies; and it has enough of the old sure-fire to please the mezzo-brows. The result? It looks to us as though "The White Rose" would be an unqualified box office success.

Griffith may always be relied upon to furnish some brand new idea in each picture. The mills of the Griffith studio grind slowly, but grind exceeding sure. Moviegoers gasped when they heard the famous director had cast aside seething, swirling mobs for mere mystery in "One Exciting Night," and muttered, "Even Griffith can't do that." But he did!

Now, when he has boldly announced that all that is spectacular; all the battles, the raging torrents and the crowds had all been done away with, to be replaced by "just folks" and a real story in "The White Rose," there were those who ditted the previous remark and muttered: "Even a Griffith can't do that!" But again Griffith has done what he started out to do, to prove that mobs do not a movie make. To our way of thinking, "The White Rose," in all its Southern simplicity, is one of the "biggest" pictures made in years because it is so very, very human.

In thinking over what Griffith has done for the movies, one cannot overlook the fact that he is the inventor of the "close-up." He started real night photography and was the originator of scenic effects that have been copied by almost every other producer and director, yet to us, in "The White Rose" he has performed his greatest screen miracle; he has made of Ivor Novello a screen actor; something this attractive young Britisher most certainly never has been before.

Mixed with our paragraphs of praise, we cannot help but inject a little complaint. We, for one, are sorry that Porter Strong's comedy was cut (as it evidently was) in order to sweep more quickly on to the drama in the story. The drama there is. Plenty of it.

To us, in all our picture-going career, there has never been a more appealing figure than Mae Marsh, and in "The White Rose" we think she's better than ever. She just reaches out and twangs away at a mighty sad little symphony on one's heart strings; and, as far as we're concerned, she never strikes a discord.

The story is highly interesting, the photography is beautiful and the direction is, as far as we could see, well nigh perfect.

Others in the cast who deserve especial mention are Carol Dempster, Neil Hamilton, Lucille La Verne, Charles Mack and Jane Thomas.

HER MARRING SONG.

Manufacturers Record, Baltimore, Md. March 8, 192

Miami Studios Producing Motion Pictures.

Miami, Fla.—The local plant of the Miami Studios, Inc., now turning out finished motion pictures. It is the first plant of this kind in the South and was built by John Brunton of Los Angeles, who is understood to have selected this point because of certain well recognized advantages of scenery and climate in Florida and the comparatively close distance of the state to New York.

The recently completed buildings of the Miami Studios include the big main building, powerhouse, mill shop, and restaurant, each of these structures being of stucco construction of Spanish design, two stories high. Modern equipment is used throughout, including elaborate sets, stages 60x30 feet, Cooper-Hewitt lights, a complete laboratory, wind-machines, portable generators on trucks, etc.

Large producers are using the studios, several pictures already having been made. D. W. Griffith and a company of eighty-seven are busy here now.

Syracuse, N.Y. 2-31-22 American

NEW FILM HERO ON JOB

He Wears "Passionate" Clothes and Calls America His "Spiritual Home," Does Ivor Novello

By WILLENE TAYLOR
Copyright, 1922, by Cosmopolitan News Service

NEW YORK, Dec. 30.—They get prettier and prettier—these heroes of the silver sheet. The handsomest has arrived—Ivor Novello—England's best-looking movie actor and the composer of "Keep the Home Fires Burning." He'll remain five years, making seven pictures as D. W. Griffith's leading man.

He arrived wearing his black hair long, for Griffith had cabled him, "Don't trim your hair—important." He has begun work on "The White Rose," with Mae Marsh. Ivor has everything earlier Shiekh had, and more. He is Grecian in form and features and fortunate enough to be taller and slimmer than Valentino. He played the lead in the English picture "Carnival." He wears those "passionate" clothes. His scarf is a deep, wine red.

"I've come to America—my spiritual home," he said.

Griffith picked Ivor from records of American applicants, saying he could get an English "heart throb."

PPING FROM
NEW YORK HERALD
MAY 18 192

Another Griffith

On May 21 New York will be treated to another heavy Griffith opening when the creator of "The Birth of a Nation" will present his latest production, "The White Rose," at the Lyric Theater.

"The White Rose" will be chiefly important because it marks the return of Mae Marsh, who has been away from the screen far too long. Miss Marsh was once a marvellous actress, and there is no reason to believe that she has gone back any since she flashed forth in "Intolerance." We shall be glad to see her.

The hero of "The White Rose" is Ivor Novello, a handsome young English actor who has lately settled in New York. Mr. Novello has already been seen on local screens in at least two imported productions, "Carnival" and "The Bohemian Girl." Among other things, he is the composer of "Keep the Home Fires Burning" and the reputed fiance of England's most beautiful actress, Gladys Cooper.

Made of Ru

Awl
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Pop

Movie "Close Ups"

At last

Three Popular Ingenues
New Griffith's Principals

YORK HERALD, SUNDAY, JUNE 10,

ON NEWS OF THE

PPEARING IN CURRENT PICTURES

MAE MARSH, IN "THE WHITE ROSE" LYRIC THEATER

D. W. Griffith at the Premiere of "The White Rose"

I have read your magazine for nearly three months now and have always read this department, wishing that I, too, might have seen or spoken to one of Filmland's members.

And, at last, I have.

It came about a week ago, when my sister and I were going to see "The White Rose"—Griffith's latest.

We had just about gotten settled in our seats when my sister cried, "Oh, look, that man standing talking back there looks like Griffith!"

I looked, but at that moment his back was turned. After I had nearly stared my head off, he turned around and I saw his face plainly. Then one of the women he was talking to raised her voice so that I heard her say, "Mr. Griffith——"

At first I wasn't sure she had said it, but I noticed that everyone looked at him and one person almost walked backwards to his seat, and I decided it must be he. I continued watching him until he went up on the balcony.

I hope that he heard the applause which came after his picture, "The White Rose," was shown, and that I may meet him personally some day.

KATHARINE EDWARDS.

CLIPPING FROM

NEW YORK EVENING
JULY 21, 192

Critic Pays Tribute To an Old Favorite

While the opening of "The White Rose" at the Apollo theater, writes a New York critic, brought fresh laurels to its director, D. W. Griffith, in a greater sense it was a personal triumph for Mae Marsh, who resumes her former position as one of the great actresses of the screen. No follower of the screen has ever forgotten her scene with Henry Walthall in "The Birth of a Nation," when the Little Colonel returned home and his sister decked herself out in "Southern Sunshine" to greet him—no one has ever forgotten those moments of grim pathos in "Intolerance" when the little mother pleaded for her baby. Not pretty in the conventional sense, Mae Marsh has that deeper beauty which comes from within, and the camera, somehow, mercilessly records it. When she left Griffith, she seemed unable to find herself—perhaps it was the wrong director, or more likely, but she dropped out of sight for a time. "The White Rose," his product, will at one swoop again place her among those to whom we look in this business for the greatest sentiment we know. She is an artist. "The White Rose" is Mae Marsh's picture—not that the others are inadequate, but that the role chosen lends to display of the opposite of [illegible]

West, and abandoned his wife and two grown children.

GRIFFITH FILM AT LYRIC

"The White Rose," a D. W. Griffith super-feature picture began a four-week engagement at the Lyric Theatre (Tuesday) last night. The theatre is rented by Griffith for $3,500 a week from the Shuberts.

MAY 22 1923

REN STREET — 8 BOSWORTH STREET
JUN 8 1923
NG FROM
NEW YORK TELEGRAM

CAROL DEMPSTER, in "THE WHITE ROSE" LYRIC PHOTO by ALBIN

FROM
MOVING PICTURE ~~WORLD~~ (N. Y.)
2 1923

DOROTHY DALTON, having completed her screen work, sails this week for Europe where she will spend the summer leisurely visiting towns in France, Italy and Switzerland.

* * *

AMONG those glimpsed in the audience of the Lyric theatre, New York, last Tuesday night to witness D. W. Griffith's new picture, "The White Rose," were Dorothy Mackaill, Elaine Hammerstein, Al Kaufman of Famous, James R. Quirk of Photoplay, Edward Dillon, Elmer Clifton, Jack Alicoate, David Selznick, Harry Hershfield, the cartoonist, Mae Marsh, Carol Dempster, Neil Hamilton, Ivor Novello, Porter Strong, Lucille La Verne and approximately fifteen hundred others—some of whom are famous.

* * *

NG FROM
NEW YORK TRIBUNE
JUN 10 192

Dear Miss Underhill: Cannot some one do something to disillusion Mr. Griffith? He has amazing ideas of the conduct of the flapper! Mae Marsh's interpretation of Teazie in "The White Rose" after she had "stepped out" was so insane that it entirely spoiled any chance I might have had of enjoying the picture. Miss Marsh is too intelligent an actress to be blamed for this ridiculous cuteness, and Mr. Griffith has been showing us this same picture of girlish idiocy too long! I think it's time some one pointed out to him how false his direction is. Will you do it or shall I? WILL SIMS.

* * *

We did. Now you try!

NEW YORK CALL
MAY 31, 1923

director of the Pasadena

DAVID W. GRIFFITH

The director of the much-praised new picture at the Lyric, "The White Rose."

CLIPPING FROM
NEW YORK COMMERCIAL
MAY 28 1923

"THE WHITE ROSE" A POETIC FILM

"The White Rose," with which D. W. Griffith opened his season at the Lyric Theatre last evening, is a motion picture innovation.

This production, whose scenes are laid in the beautiful country of "Evangeline," seems correlated to the to the Longfellow poem. There is poesy in "The White Rose," an exquisite delicacy and poignantly moving story which is a happy departure from the mob scenes and the riotous Oriental splendor which have heretofore been accepted as the acme of screen production. Griffith's film has quality, not quantity. It has the fineness and the sheen of a rose-petal. He has captured the poetry of life, the mirror cadences of sorrow and the glad rhythm of joy, and has given them a setting as charming as a bit of Chaminade softly played in the summer twilight.

"The White Rose" describes the betrayal, the bitter anguish of atonement, and the rehabilitation of a little victim of faith and circumstances. Mae Marsh plays "Bessie," the white rose-bud broken on its stem, and score a distinct artistic success. Carol Dempster, Ivor Novello and others are in the cast.

"The White Rose" has delicacy and fragrance and an almost etheral beauty. It is an achievement.

Nichols

EN STREET — 8 BOSWORTH STREET
NG FROM
NEW YORK WORLD

PRESIDENTIAL SHOWING.

"The White Rose," on special request of President Harding, was shown in the White House last night. D. W. Griffith sent a special orchestra, his own operator and a complete staff, headed by Richard Mitchell, to Washington to see that the showing before the President, Mrs. Harding and the Cabinet members went smoothly. Joseph Carl Breil, the composer, was in charge of the orchestra. Mr. Breil had the distinction of leading the orchestra when "The Birth of a Nation," the first picture ever to be given a White House showing, was exhibited years ago.

CLIPPING FROM
LOS ANGELES (Cal.) EXAMINER

Speaking of Novello's apparent success, reminds us that Griffith thinks he has another find in one Neil Hamilton, who is twenty-one and has been playing in a stock company in Brooklyn. Hamilton shines out of a small role in "The White Rose." He is of the Barthelmess type, although taller. But, as yet, he needs a good deal of polishing. Still, Griffith sees the elusive spark there, which means a lot.

BOSTON POST
JUNE 15, 1923

Porter Strong, Actor, Strangled By Colla

NEW YORK, June 14.—Porter Stron character actor whose Negro char acter in Griffith's "One Exciting Night, was one of the features of the pictur was buried yesterday in Calvary Ceme tery. His death was caused by a fa in which his head was thrown forwa and he was strangled by his high co lar.

Strong had been selected by M Griffith to be starred next year.

BRITTERS RADIO CO

PHOTO PLAY MAGAZINE (NEW YORK)

D. W. GRIFFITH has completed "The White Rose," after an extended Southern trip to Louisiana and Florida for exteriors. He will do one more picture for United Artists and then, we hear, will come a highly interesting trip to England. But the British plans are still a secret.

SAN FRANCISCO (CAL.) CHRONICLE

Griffith Working In South

D. W. Griffith is at work on a picture to be called "The White Rose." He is shooting scenes down on the Mississippi river and in and near New Orleans, which makes one suspect the new picture is based on Hartley Campbell's "The White Slave," which report some months ago said he gave to Griffith. The locale is of the South.

"The White Slave" should make an effective picture, for its melodrama lends itself to screen technique; the blowing up of the river steamboat, the rescue in the water; the slave mart, the life of the manowned human beings, put on picture can ever convey the drama, or arouse the sentiment that the novel does. "Slave wives for visitors" sake are more than royal raiment" used to do.

EXHIBITORS HERALD, CHICAGO
MARCH 3, 1923

Griffith Leases Miami Studio to Finish Film

(Special to Exhibitors Herald)

MIAMI, FLA., March 10.—D. W. Griffith and his company of players, who have been in Boston at a number of months in the south making scenes for his United Artists picture "The White Rose," has leased a large studio here, where he will remain for about two months completing his production.

After he has finished the present photoplay he will begin work on another picture here. The new production, which is based on Hartley Campbell's "The White Slave," which ran for a long time in Boston, will contain considerable local interest.

NEW YORK EVENING WORLD
JUN 2 1923

David Wark Griffith Began at Gadsden

BALTIMORE NEWS
JUN 1 1923

ACTOR FOUND DEAD

Reed Will Sing Song for Griffith's "The White Rose"

NEW YORK TELEGRAM

NEW YORK TELEGRAM

Pacific and Atlantic.

Appearing in D. W. Griffith's latest production at the Lyric Theater—Mr. Ivor Novello, young English actor, in the new photoplay "The White Rose."

THEIR AUDIENCE OF TWO, the pickaninny and the pup, are thoroughly enjoying this love scene between Ned Hamilton and Carol Dempster, (left) from D. W. Griffith's photoplay, "The White Rose."

New York Morn Weekly 3/24/23

D. W. Griffith's Company Down South

It's pretty lucky for the players in D. W. Griffith's next picture. Now, when most of us are shivering and wearing galoshes, the cast for Mr. Griffith's "The White Rose" are working down in Louisiana and Florida and nice warm places like that.

Carol Dempster is one of the lucky ones, and so is Mae Marsh. Ivor Novello, who has just recovered from an illness, had to stay up north with the winter winds till he got well enough to travel.

D. W. GRIFFITH WORKS ON "THE WHITE ROSE" EXTERIOR SCENES

D. W. Griffith has just completed photographing a number of exterior scenes along the famous Bayou Teche in southwestern Louisiana for his next feature photoplay, "The White Rose," for release by United Artists. After filming for three weeks in the historical bayou section, Mr. Griffith and his company went to Miami, Fla., where he has leased a large studio and will work for the next two months. Before going South the producer made a number of studio scenes for "The White Rose" at his Mamaroneck, N. Y., headquarters. He will finish the picture at Miami and begin scenes for another picture before leaving there.

D. W. Griffith and Charlie Chaplin are the favorites of the British film-going public, according to the results of a popularity contest. "Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles. "Orphans of the Storm" was named the second most popular picture. The British filmgoers selected Charlie Chaplin's "The Kid" as the third favorite. "Orphans of the Storm" has received the highest honors ever given to a picture, having been declared the best picture of last year through a vote of the motion picture critics throughout the country. The voting in the British Isles included every important American picture which has been shown in this country prior to March.

town because of their distance from the gay metropolis.

The Famous Players injunctive order prohibits Valentine's pursuit of a livelihood via stage and screen. The cabaret or dance-hall floor can hardly be said to fall within the range of stage appearance.

TO BE READY IN MAY

David Wark Griffith's "The White Rose" is about finished. The company, which has been working in the South since the first of the year, will be disbanded in about two weeks. During April, the picture is to be cut and titled, and by week in May it should be ready for release.

CLIPPING FROM NASHVILLE (TENN.) BANNER

JUN 10 1923

The White Rose.

D. W. GRIFFITH'S new photoplay, "The White Rose," began its premier Broadway showing May 22. It is described as a cinema lyric of the old south, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

A few of the metropolitan criticisms follow:

"One of the biggest pictures made in years is 'The White Rose,' because it is so very, very human. It is an unqualified success, and Mae Marsh reaches out and twangs away at a mighty sad little symphony in one's heart strings, and never strikes a discord." (Evening World.)

"Aimed straight at your heart, 'The White Rose' hits its mark, boldly tearing away the old dual standard of morals, and showing men accepting blame for the sin along with women. The picture is inspiring and moving, and one of the finest things D. W. Griffith has ever made." (The World.)

"'The White Rose' easily ranks with the most important pictures made in America. The acting is magnificent—as fine as any the screen can boast of, and the photoplay is of an incomparable physical beauty." (The Sun.)

"'The White Rose' is the best picture D. W. Griffith has made since 'The Birth of a Nation.' Try as you may to resist its appeal, it will make you smile, laugh and weep. Its strength is inescapable. The premiere was equally a triumph for Mae Marsh as for the famous director." (Evening Journal.)

"A singularly fine picture, and the treatment of the big dramatic moments is superb. 'The White Rose' is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired. The scenes are marvelously beautiful." (The Herald.)

"There is suspense galore, and sob scenes a plenty. There was applause for the beauty of the scenes. Many women wept and one fainted. The artist in D. W. Griffith, as the master of photography, smites the eye constantly." (The Times.)

"Another pictorial and sentimental gem. It is doubtful if the magician Griffith has ever done anything finer." (Journal of Commerce.)

"The White Rose" Has Great Reception

Opening to a packed house at the Lyric theater, New York, with a great crowd clamoring for admission, D. W. Griffith's new photoplay sensation, "The White Rose," began its premier Broadway showing Tuesday evening, May 22. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation. The big audience was highly enthusiastic in its praise for this cinema lyric of the Old South, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

Ivor Novello who is D. W. Griffith's leading man in "The White Rose," which is now having its premiere run at the Lyric Theatre, New York city, is a British notable. He was chosen for the "fallen man" in "The White Rose," after some screen experience in London, where he is prominent as a composer and music publisher. He is the author of "Keep the Home Fires Burning," the war-time song which helped recruiting so greatly in Great Britain. He wrote six musical shows before he was 23, each of which had not less than six months of performances on the London stage.

in vaudeville with the Five Normandie Girls, will open soon in an act of her own assisted by a Jazz Band.

D. W. Griffith, who has been in the South shooting a new picture is expected back in New York next week, after an absence of about three months.

always.

CRITERION—"The Covered Wagon" is still taxing the capacity of the theatre, and ticket brokers are right and it was produced.

LYRIC—"The White Rose," D. W. Griffith's latest heart film, starts the third week of a month's run.

RIALTO—"The Heart Bandit," with

D. W. Griffith has made another "find," a singularly accomplished young man.

No press agent will be called upon to invent a background for him. He has it already, home-made. For one thing, it's his own name—Ivor Novello.

He is the son of Madame Clara Novello Davies, who coaches singers for $50 an hour in New York.

He was in England's air force during the war.

He is a favorite in the smart aesthetic worlds of both New York and London.

Not yet 30, he has had two musical comedies produced in London, "A to Z" and "The Golden Moth." They ran simultaneously for over a year.

Yes, he wrote "Keep the Home Fires Burning," one of the three lasting musical memories of the World war.

He is now working in the role of a minister in Griffith's "The White Rose."

LOS A... MAR 7 EXAMINER

trip ticket.

D. W. Griffith and his "White Rose" company are due back from Louisiana any day now. Griffith declares there is nothing further regarding the New Orleans studio proposition yet. In fact, he says it's too hot down ... of anything ... getting ...

Ivor Novello and Carol Dempster in "The White Rose."

CLIPPING FROM New York Journal 4/15/23

"WHITE ROSE" REFUTES CHARGE

Pictures Answer Protest Raised Against "The Birth of a Nation"

CLIPPING FROM NEW YORK TELEGRAM

Griffith's 'White Rose' at the Lyric Theatre

East St Louis (Mo.) Journal 12/11/22

THE TEN GREATEST NAMES IN MOTION PICTURES

to sit through an entire evening and look at motion pictures because it was given something really worth while to look at.

"The Birth of a Nation" was a sensation. It came at the psychological moment: at a time when harsh critics were firm in their belief that this infant industry would never outgrow its swaddling clothes. This production had all that was needed to make any production a success artistically and also from a box-office standpoint. It had great exploitation possibilities; it had magnitude the like of which had never been seen before on the screen. It had all the ingredients that are needed to make a great picture. It had a story, romance, thrilling action, suspense, startling climaxes and tremendous spectacles.

It was almost perfect, from every angle, and the public accepted it as the greatest effort on the part of a producer to give the public something really worth while in the line of pictures. It was shown in every city, village and hamlet in the country and people flocked to see what wonders had been worked by this great wizard of the screen with the aid of a camera. It was a great picture then; it is a great picture now. Theatres are still booking it and the public is still going to see it. It ran a year at the Harris Theatre in New York, and its run has never been equalled by any other production.

The public will remember D. W. Griffith for a long time. Probably fifty years from now his name will be familiar to picture patrons. Griffith is a genius. The public owes a great deal to him; the industry will ever be indebted to him. His is undoubtedly the best known name in motion pictures today. No man in the industry has illustrated better real love for this great art than has D. W. Griffith. With incredible vitality and an insatiable desire to upbuild the industry, he has traveled by calculated, methodical and studied steps the road to success.

We are of the opinion that he has done more to perpetuate the motion picture art than any other individual, and, for this reason we have selected his name as one worthy to be included in the list of the ten greatest names in motion pictures.

When he made "The Birth of a Nation" he did a very great thing. The public will remember him for that. It will also remember him for such productions as "Intolerance," "Hearts of the World," "Broken Blossoms," "Dream Street," "Way Down East" and "Orphans of the Storm." In each of these productions he proved himself a master of suspense, and convinced us that the public loves melodrama.

The members of the industry will remember him because of the many benefits it has derived from his ingenious mind, which gave to it such really great contributions as the "Close-up," "Fade-out," "Iris," "Medium Shot," the "Lap-dissolve" and the "Soft Focus." These were all important technical improvements and have been used by every director since Griffith introduced them.

As a director he stands alone. Every one of his productions represents a sincere attempt to contribute something really worth while to the industry he loves. His pictures are clean and wholesome and the entire family can see them without fear of blushing. He has never had to resort to smut in order to attract patrons and he never will.

It is true that the early pioneers of the industry deserve great credit for their persistent labors, but it is doubtful if any of them made the contributions that D. W. Griffith has made since the screen came into popularity. He, more than any other individual, is responsible for the high standard of quality it has reached today, and his name will occupy an enviable place in the history of this great art, and for that reason we put his name as second on the list of the ten greatest names in the motion picture industry.

would want to see pictures of life as it is lived by all of us, with all its drama, comedy, farce and melodrama. He believed in the future of the industry and realized that motion pictures had come to stay. He foresaw the great possibilities and his ingenious mind began working out improvements.

David Wark Griffith is the name of the man. His earliest pictures were acted and played small parts, requiring the aid of the unknown actor for some time. Florence Lawrence tells us that he played a small bit in one of his pictures, and when the last film was in the films. But it wasn't long before he was made a director and began making pictures for the Biograph. The first picture he is produced under his direction was "The Adventures of Dolly," in which Arthur Johnson played the lead in each film. Everyone knew and loved Arthur in Biograph. Later he made his pictures in "The Lonely Villa," "The Lady Barber," "Heart of Oriental," which featured such players as Mae Marsh, Lionel Barrymore and Blanche Sweet, and this he continued to produce from the early 1910's to 1920. He was in California with a Biograph unit, where he continued making short features.

When he arrived in New York he brought with him a picture that left the people in the business of film speechless. This picture was "The Birth of a Nation," and marked the beginning of a new epoch in motion pictures. It was hailed by critics, and the film world was astounded. Such was the film world in those days. It was the talk of Broadway and proved conclusively that the world was in readiness for a film that was of importance. It was felt that it was a special production, and people overnight talked of it. Such was the film world in those days. It was compared by critics of the day to the best of the legitimate stage and to the special productions of the most authentic stuff. He asked "the public" from the public, and that public was anxious enough to pay their money to see pictures of life as it is lived by all of us, with all its drama, comedy, farce and melodrama. He believed in the future of the industry and realized that motion pictures had come to stay. He foresaw the great possibilities and his ingenious mind began working out improvements.

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CLIPPING FROM
NEW YORK EVENING WORLD
MAY 23 1923

WEDNESDAY, MAY 23, 1923.

Reel Reviews
By DON ALLEN

"The White Rose," as presented last week at the Lyric Theatre by D. W. Griffith for the first time on any public stage, is about as near being a masterpiece as any we have beheld. It has just the right percentage of capital "A" to satisfy the loud-mouthed for art with their movies; just enough of the old sure-fire to please the mezzo-brows. The result? It reads as though "The White Rose" will be an unqualified box office success.

Griffith may always be relied upon to produce some brand new idea in each picture. The mills of the Griffith studio grind slowly, but grind exceedingly sure. Critics gasped when they heard the director had cast aside seething, surging torrents and the crowds for more mystery in "One Exciting Night," and muttered, "Even Griffith can't do that." But he did! Now when he has boldly announced that is spectacular; all the battle raging torrents and the crowds have been done away with, to be replaced by "just folks" and a real story in "The White Rose," there were those who repeated the previous remark and added: "Even a Griffith can't do this!" But again Griffith has done what he set out to do, to prove that mobs make a movie make." To our way of thinking, "The White Rose," in all its simplicity, is one of the "big-est" pictures made in years because it is so very, very human.

Taking over what Griffith has done for the movies, one cannot overlook the fact that he is the inventor of the "close-up." He started real night photography and was the originator of effects that have been copied by every other producer and director. To us, in "The White Rose" he performed his greatest screen miracle. He has made of Ivor Novello a character; something this attractive critic most certainly never has before.

We are with our paragraphs of praise.

we cannot help but inject a little complaint. We, for one, are sorry that Porter Strong's comedy was cut (as it evidently was) in order to sweep more quickly on to the drama in the story. The drama there is. Plenty of it.

To us, in all our picture-going career, there has never been a more appealing figure than Mae Marsh, and in "The White Rose" we think she's better than ever. She just reaches out and twangs away at a mighty sad little symphony on one's heart strings; and, as far as we're concerned, she never strikes a discord.

The story is highly interesting, the photography is beautiful and the direction is, as far as we could see, well nigh perfect.

Others in the cast who deserve especial mention are Carol Dempster, Neil Hamilton, Lucille La Verne, Charles Mack and Jane Thomas.

HEW MARVING CRITIC.

Manufacturers Record
Baltimore, Md. March 8, 1923

Miami Studios Producing Motion Pictures.

Miami, Fla.—The local plant of the Miami Studios, Inc., is now turning out finished motion pictures. It is the first plant of this kind in the South and was built by John Brunton of Los Angeles, who is understood to have selected this point because of certain well recognized advantages of scenery and climate in Florida and the comparatively close distance of the state to New York.

The recently completed buildings of the Miami Studios include the big main building, powerhouse, mill shop, and restaurant, each of these structures being of stucco construction of Spanish design, two stories high. Modern equipment is used throughout, including elaborate sets, stages 60x30 feet, Cooper-Hewitt lights, a complete laboratory, wind-machines, portable generators on trucks, etc.

Large producers are using the studios, several pictures already having been made. D. W. Griffith and a company of eighty-seven are busy here now.

CLIPPING FROM
NEW YORK HERALD
MAY 13 192

Another Griffith

May 21 New York will be treated to that heavy Griffith opening when the creator of "The Birth of a Nation" will present his latest production, "The White Rose," at the Lyric.

"The White Rose" will be chiefly important because it marks the return of Mae Marsh, who has been away from the screen far too long. Miss Marsh was once a marvellous actress, there is no reason to believe that she has gone back any since she last set forth in "Intolerance." We are glad to see her.

The hero of "The White Rose" is Ivor Novello, a handsome young Englishman who has lately settled in New York. Mr. Novello has already shown on loual screens in at least two imported productions, "Carnival" and "The Bohemian Girl." Among his other things, he is the composer of "Keep the Home Fires Burning" and the betrothed fiance of England's most famous actress, Gladys Cooper.

Made of Ru

Awl! A Tam Pop

Movie "Close Ups"

YORK HERALD, SUNDAY, JUNE 10,

ON NEWS OF THE

PPEARING IN CURRENT PICTURES

MAE MARSH, IN "THE WHITE ROSE" LYRIC THEATER

D. W. Griffith at the Premiere of "The White Rose"

I have read your magazine for nearly three months now and have always read this department, wishing that I, too, might have seen or spoken to one of Filmland's members.

And, at last, I have.

It came about a week ago, when my sister and I were going to see "The White Rose"—Griffith's latest.

We had just about gotten settled in our seats when my sister cried, "Oh, look, that man standing talking back there looks like Griffith!"

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KATHARINE EDWARDS.

Springfield, Ill.
2-31-22 American

NEW FILM HERO ON JOB

He Wears "Passionate" Clothes and Calls America His "Spiritual Home," Does Ivor Novello

By WILLENE TAYLOR

Copyright, 1922, by Cosmopolitan News Service

NEW YORK, Dec. 30.—They get prettier and prettier—these heroes of the silver sheet. The handsomest has arrived—Ivor Novello—England's best-looking movie actor and the composer of "Keep the Home Fires Burning." He'll remain five years, making seven pictures as D. W. Griffith's leading man.

He arrived wearing his black hair long, for Griffith had cabled him, "Don't trim your hair—important." He has begun work on "The White Rose," with Mae Marsh. Ivor has everything earlier Shiek had, and more. He is Grecian in form and features and fortunate enough to be taller and slimmer than Valentino. He played the lead in the English picture "Carnival." He wears those "passionate" clothes. His scarf is a deep, wine red.

"I've come to America—my spiritual home," he said.

Griffith picked from from thousands of American applicants, saying he could get no one took "handsome

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Critic Pays Tribute To an Old Favorite

While the opening of "The White Rose" at the Apollo theater, writes a New York critic, brought fresh laurels to its director, D. W. Griffith, in a greater sense it was a personal triumph for Mae Marsh, who resumes her former position as one of the great actresses of the screen. No follower of the screen has ever forgotten her scene with Henry Walthall in "The Birth of a Nation," when the little Colonel returned home and his sister decked herself out in "Southern Ermine" to greet him—no one has ever forgotten those moments of grim pathos in "Intolerance" when the little mother pleaded for her baby. Not pretty in the conventional sense, Mae Marsh has that deeper beauty which comes from within, and the camera, somehow, mercilessly records it. When she left Griffith, she seemed unable to find herself—perhaps it was the wrong director, or more regrets, but she dropped out of sight for a time. "The White Rose," her product, will at one swoop again place her among those to whom we in this business pay the greatest compliment we know. "She is an actress." "The White Rose" is Mae Marsh's picture—not that the others are incidental, but that she dominates the picture by strength of character, intensity of sympathy and beauty.

NEW YORK CITY
JULY 21, 1922

CLIPPING FROM

NG FROM
NEW YORK TRIBUNE
JUN 10 192

Dear Miss Underhill: Cannot some one do something to disillusion Mr. Griffith? He has amazing ideas of the conduct of the flapper! Mae Marsh's interpretation of Teazie in "The White Rose" after she had "stepped out" was so insane that it entirely spoiled any chance I might have had of enjoying the picture. Miss Marsh is too intelligent an actress to be blamed for this ridiculous cuteness, and Mr. Griffith has been showing us this same picture of girlish idiocy too long! I think it's time some one pointed out to him how false his direction is. Will you do it or shall I? WILL SIMS.

* * *

We did. Now you try!

West, and abandoned his wife and two grown children.

GRIFFITH FILM AT LYRIC

"The White Rose," a D. W. Griffith super-feature picture began a four-week engagement at the Lyric Theatre (Tuesday) last night. The theatre is rented by Griffith for $3,500 a week from the Shuberts.

MAY 22 1923
SPRINGFIELD (MASS.) STAR

Three Popular Ingenues
In New Griffith's Photoplay

David Wark Griffith
Began at Gadsden

REN STREET — 8 BOSWORTH STREET
NG FROM
NEW YORK TELEGRAM
JUN 3 1923

CAROL DEMPSTER, IN "THE WHITE ROSE" LYRIC PHOTO BY ALBIN

FROM
MOVING PICTURE WORLD (N. Y.)
JUN 2 1923

DOROTHY DALTON, having completed her screen work, sails this week for Europe where she will spend the summer leisurely visiting towns in France, Italy and Switzerland.

* * *

AMONG those glimpsed in the audience of the Lyric theatre, New York, last Tuesday night to witness D. W. Griffith's new picture, "The White Rose," were Dorothy Mackaill, Elaine Hammerstein, Al Kaufman of Famous, James R. Quirk of Photoplay, Edward Dillon, Elmer Clifton, Jack Alicoate, David Selznick, Harry Hershfield, the cartoonist, Mae Marsh, Carol Dempster, Neil Hamilton, Ivor Novello, Porter Strong, Lucille La Verne and approximately fifteen hundred others—some of whom are famous.

NEW YORK CALL
MAY 31, 1923

director of the Pasadena

DAVID W. GRIFFITH
The director of the much-praised new picture at the Lyric, "The White Rose."

CLIPPING FROM
NEW YORK COMMERCIAL
MAY 23 1923

"THE WHITE ROSE" A POETIC FILM

"The White Rose," with which D. W. Griffith opened his season at the Lyric Theatre last evening, is a motion picture innovation.

This production, whose scenes are laid in the beautiful country of "Evangeline," seems correlated to the to the Longfellow poem. There is poesy in "The White Rose," an exquisite delicacy and poignantly moving story which is a happy departure from the mob scenes and the riotous Oriental splendor which have heretofore been accepted as the acme of screen production. Griffith's film has quality, not quantity. It has the fineness and the sheen of a rose-petal. He has captured the poetry of life, the mirror cadences of sorrow and the glad rhythm of joy, and has given them a setting as charming as a bit of Chaminade softly played at the summer twilight.

"The White Rose" describes the betrayal, the bitter anguish of atonement, and the rehabilitation of a little victim of faith and circumstances. Mae Marsh plays "Bessie," the white rose-bud broken on its stem, and score a distinct artistic success. Carol Dempster, Ivor Novello and others are in the cast.

"The White Rose" has delicacy and fragrance and an almost etheral beauty. It is an achievement.

Nicholas M.

EN STREET — 8 BOSWORTH STREET
NG FROM
NEW YORK WORLD

PRESIDENTIAL SHOWING.

"The White Rose," on special request of President Harding, was shown in the White House last night. D. W. Griffith sent a special orchestra, his own operator and a complete staff, headed by Richard Mitchell, to Washington to see that the showing before the President, Mrs. Harding and the Cabinet members went smoothly. Joseph Carl Breil, the composer, was in charge of the orchestra. Mr. Breil had the distinction of leading the orchestra when "The Birth of a Nation," the first picture ever to be given a White House showing, was exhibited years ago.

CLIPPING FROM
LOS ANGELES (Cal.) EXAMINER

Speaking of Novello's apparent success, it reminds us that Griffith thinks he has another find in one Neil Hamilton, who is twenty-one and has been playing in a stock company in Brooklyn. Hamilton shines out of a small role in "The White Rose." He is of the Barthelmess type, although taller. But, as yet, he needs a good deal of polishing. Still, Griffith sees the elusive spark there, which means a lot.

BOSTON POST
JUNE 15, 1923

Porter Strong, Actor, Strangled By Colla

NEW YORK, June 14.—Porter Strong character actor whose Negro character in Griffith's "One Exciting Night," was one of the features of the picture was buried yesterday in Calvary Cemetery. His death was caused by a fall in which his head was thrown forward and he was strangled by his high collar.

Strong had been selected by Mr. Griffith to be starred next year.

BRITTERS RADIO CO

PHOTOPLAY MAGAZINE (NEW YORK)

D. W. GRIFFITH has completed "The White Rose," after an extended Southern trip through Louisiana and Florida for exteriors. He will do one more picture for United Artists and then, we hear, will come a highly interesting trip to England. But the British plans are still a secret.

SAN FRANCISCO (CAL.) CHRONICLE

Griffith Working In South

D. W. Griffith is at work on a picture to be called "The White Rose." He is shooting scenes down on the Mississippi river and in and near New Orleans, which makes one suspect the new picture is based on Bartley Campbell's "The White Slave," which report some months ago said he gave to Griffiths. The locale is of the South.

"The White Slave" should make an effective picture, for its melodrama lends itself to screen technique; the blowing up of the river steamboat, the rescue in the water, the slave mart, the life of the man-owned human beings, put on picture can ever convey the drama, or arouse the excitement that the famous line: "Slaves worn for viewers sake are more than royal raiment" used to do.

EXHIBITORS HERALD, CHICAGO
MARCH 3, 1923

NEW YORK TELEGRAM

ACTOR FOUND DEAD

Griffith Leases Miami Studio to Finish Film

(Special to Exhibitors Herald)

MIAMI, FLA., March 10.—D. W. Griffith and his company of players, who have been in location at a number of points in the south making scenes for his United Artists picture "The White Rose," has leased a large studio here, where he will remain for about two months completing this production.

After he has finished the present photoplay he will begin scenes for another picture here, but how extensive the producer anticipates the stay in Miami is naturally a question of considerable local interest.

NEW YORK EVENING WORLD
JUN 2 1923

MAY 13 1923

Pacific and Atlantic.

Appearing in D. W. Griffith's latest production at the Lyric Theater—Mr. Ivor Novello, young English actor, in the new photoplay "The White Rose."

THEIR AUDIENCE OF TWO, the pickaninny and the pup, are thoroughly enjoying this love scene between Ned Hamilton and Carol Dempster, (left) from D. W. Griffith's photoplay, "The White Rose."

New York Morse Weekly 3/24/23

D. W. Griffith's Company Down South

It's pretty lucky for the players in D. W. Griffith's next picture. Now, when most of us are shivering and wearing galoshes, the cast for Mr. Griffith's "The White Rose" are working down in Louisiana and Florida and nice warm places like that.

Carol Dempster is one of the lucky ones, and so is Mae Marsh. Ivor Novello, who has just recovered from an illness, had to stay up north with the winter winds till he got well enough to travel.

D. W. GRIFFITH WORKS ON "THE WHITE ROSE" EXTERIOR SCENES

D. W. Griffith has just completed photographing a number of exterior scenes along the famous Bayou Teche in southwestern Louisiana for his next feature photoplay, "The White Rose," for release by United Artists. After filming for three weeks in the historical bayou section Mr. Griffith and his company went to Miami, Fla., where he has leased a large studio and will work for the next two months. Before going South the producer made a number of studio scenes for "The White Rose" at his Mamaroneck, N. Y., headquarters. He will finish the picture at Miami and begin scenes for another picture before leaving there.

D. W. Griffith and Charlie Chaplin are the favorites of the British film-going public, according to the results of a popularity contest. "Way Down East" was declared the most popular picture by the voting which was carried on throughout the British Isles. "Orphans of the Storm" was named the second most popular picture. The British filmgoers selected Charlie Chaplin's "The Kid" as the third favorite. "Orphans of the Storm" has received the highest honors ever given to a picture, having been declared the best picture of last year through a vote of the motion picture critics throughout the country. The voting in the British Isles included every important American picture which has been shown in this country prior to March.

Cecil M...

of town because of their distance from the gay metropolis.

The Famous Players injunctive order prohibits Valentino's pursuit of a livelihood via stage and screen. The cabaret or dance-hall floor can hardly be said to fall within the range of stage appearance.

TO BE READY IN MAY

David Wark Griffith's "The White Rose" is about finished. The company, which has been working in the South since the first of the year, will be disbanded in about two weeks. During April, the picture is to be cut and titled, and by the first week in May it should be ready for release.

CLIPPING FROM NASHVILLE (TENN.) BANNER

Providence (RI)

"The White Rose" Has Great Reception

Opening to a packed house at the Lyric theater, New York, with a great crowd clamoring for admission, D. W. Griffith's new photoplay sensation, "The White Rose," began its premier Broadway showing Tuesday evening, May 22. It was announced that this screen feature, which inaugurates Mr. Griffith's sixth New York season, would have a four weeks' run at the Lyric, and then would be ready for release through United Artists Corporation. The big audience was highly enthusiastic in its praise for this cinema lyric of the Old South, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

CLIPPING FROM WASHINGTON JUN 10 1923

"The White Rose."

D. W. GRIFFITH'S new photoplay, "The White Rose," began its premier Broadway showing May 22. It is described as a cinema lyric of the old south, starring Mae Marsh, Carol Dempster, Ivor Novello and Neil Hamilton.

A few of the metropolitan criticisms follow:

"One of the biggest pictures made in years is 'The White Rose,' because it is so very, very human. It is an unqualified success, and Mae Marsh reaches out and twangs away at a mighty sad little symphony in one's heart strings, and never strikes a discord." (Evening World.)

"Aimed straight at your heart, 'The White Rose' hits its mark, boldly tearing away the old dual standard of morals, and showing men accepting blame for the sin along with women. The picture is inspiring and moving, and one of the finest things D. W. Griffith has ever made." (The World.)

"'The White Rose' easily ranks with the most important pictures made in America. The acting is magnificent—as fine as any the screen can boast of, and the photoplay is of an incomparable physical beauty." (The Sun.)

"'The White Rose' is the best picture D. W. Griffith has made since 'The Birth of a Nation.' Try as you may to resist its appeal, it will make you smile, laugh and weep. Its strength is inescapable. The premiere was equally a triumph for Mae Marsh as for the famous director." (Evening Journal.)

"A singularly fine picture, and the treatment of the big dramatic moments is superb. 'The White Rose' is beautified and exalted by the presence of that exquisite creature, Mae Marsh, the divinely inspired. The scenes are marvelously beautiful." (The Herald.)

"There is suspense galore, and sob scenes a plenty. There was applause for the beauty of the scenes. Many women wept and one fainted. The artist in D. W. Griffith, as the master of photography, smites the eye constantly." (The Times.)

"Another pictorial and sentimental gem. It is doubtful if the magician Griffith has ever done anything finer." (Journal of Commerce.)

Ivor Novello who is D. W. Griffith's leading man in "The White Rose," which is now having its pre-release run at the Lyric Theatre, New York city, is a British notable. He was chosen for the "fallen man" in "The White Rose," after some screen experience in London, where he is prominent as a composer and music publisher. He is the author of "Keep the Home Fires Burning," the war-time song which helped recruiting so greatly in Great Britain. He wrote six musical shows before he was 23, each of which had not less than six months of performances on the London stage.

D. W. Griffith has made another "find," a singularly accomplished young man.

No press agent will be called upon to invent a background for him. He has it already, home-made. For one thing, it's his own name—Ivor Novello.

He is the son of Madame Clara Novello Davies, who coaches singers for $60 an hour in New York.

He was in England's air force during the war.

He is a favorite in the smart artistic worlds of both New York and London.

Not yet 30 he has had two musical comedies produced in London, "A to Z" and "The Golden Moth." They ran simultaneously, one for over a year.

Yes, yes—he wrote "Keep The Home Fires Burning," one of the three lasting mutual mementos of the World war.

He is now working in the role of a minister in Griffith's "The White Rose."

Quite a record for young manhood.

in vaudeville with the Five Normandie Girls, will open soon in an act of her own assisted by a Jazz Band.

D. W. Griffith, who has been in the South shooting a new picture is expected back in New York next week, after an absence of about three months.

always.

CRITERION—"The Covered Wagon" is still taxing the capacity of the theatre, and ticket brokers are right, and it was produced.

LYRIC—"The White Rose," D. W. Griffith's latest heart film, starts the third week of a month's run.

RIALTO—"The Heart Raider," with Bebe Daniels, opens today.

LOS ANGELES EXAMINER APR 1

trip ticket.

D. W. Griffith and his "White Rose" company are due back from Louisiana any day now. Griffith declares there is nothing further regarding the New Orleans studio proposition yet. In fact, he says it's too hot down there to think of anything but getting cool again.

Eastern Star Bound (Me.) Journal 12/13/23

Comments on Mr. Griffith

Ivor Novello and Carol Dempster in "The White Rose."

CLIPPING FROM New York Telegram 4/9/23

"WHITE ROSE" REFUTES CHARGE

Pictures Answers Protest Raised Against "The Birth of a Nation."

to sit through an entire evening and look at motion pictures because it was given something really worth while to look at.

"The Birth of a Nation" was a sensation. It came at the psychological moment: at a time when harsh critics were firm in their belief that this infant industry would never outgrow its swaddling clothes. This production had all that was needed to make any production a success artistically and also from a box-office standpoint. It had great exploitation possibilities; it had magnitude the like of which had never been seen before on the screen. It had all the ingredients that are needed to make a great picture. It had a story, romance, thrilling action, suspense, startling climaxes and tremendous spectacles.

It was almost perfect, from every angle, and the public accepted it as the greatest effort on the part of a producer to give the public something really worth while in the line of pictures. It was shown in every city, village and hamlet in the country and people flocked to see what wonders had been worked by this great wizard of the screen with the aid of a camera. It was a great picture then; it is a great picture now. Theatres are still booking it and the public is still going to see it. It ran a year at the Harris Theatre in New York, and its run has never been equalled by any other production.

The public will remember D. W. Griffith for a long time. Probably fifty years from now his name will be familiar to picture patrons. Griffith is a genius. The public owes a great deal to him; the industry will ever be indebted to him. His is undoubtedly the best known name in motion pictures today. No man in the industry has illustrated better real love for this great art than has D. W. Griffith. With incredible vitality and an insatiable desire to upbuild the industry, he has traveled by calculated, methodical and studied steps the road to success.

We are of the opinion that he has done more to perpetuate the motion picture art than any other individual, and, for this reason we have selected his name as one worthy to be included in the list of the ten greatest names in motion pictures.

When he made "The Birth of a Nation" he did a very great thing. The public will remember him for that. It will also remember him for such productions as "Intolerance," "Hearts of the World," "Broken Blossoms," "Dream Street," "Way Down East" and "Orphans of the Storm." In each of these productions he proved himself a master of suspense, and convinced us that the public loves melodrama.

The members of the industry will remember him because of the many benefits it has derived from his ingenious mind, which gave to it such really great contributions as the "Close-up," "Fade-out," "Iris," "Medium Shot," the "Lap-dissolve" and the "Soft Focus." These were all important technical improvements and have been used by every director since Griffith introduced them.

As a director he stands alone. Every one of his productions represents a sincere attempt to contribute something really worth while to the industry he loves. His pictures are clean and wholesome and the entire family can see them without fear of blushing. He has never had to resort to smut in order to attract patrons and he never will.

It is true that the early pioneers of the industry deserve great credit for their persistent labors, but it is doubtful if any of them made the contributions that D. W. Griffith has made since the screen came into popularity. He, more than any other individual, is responsible for the high standard of quality it has reached today, and his name will occupy an enviable place in the history of this great art, and for that reason we put his name as second on the list of the ten greatest names in the motion picture industry.

would want to see pictures of life as it is lived by all of us, with all its drama, comedy, farce and melodrama. He believed in the future of the industry and realized that motion pictures had come to stay. He foresaw the great possibilities and his ingenious mind began working out improvements.

David Wark Griffith is the name of the man. He entered pictures very quietly and played small parts, typifying the road of the unknown actor for some time. Florence Lawrence tells me that he played a small bit in one of her pictures once, when she was the highest paid star in the world. But it wasn't long before he was made a director and began cutting out pictures for the Biograph. The first picture to be produced under his direction was "The Adventures of Dolly," in which Arthur Johnson played the lead, and made good. That was in 1908, and even at that date he could see the pictures would be shown in first class theatres on Broadway. Later he made such pictures as "The Lonely Villa," "The Musketeers of Pineville," "Death of Sorgelina," which featured Lionel Barrymore, "Man's Desire," "Lena and the Geese," and then he commenced to develop himself from the public for a long time. He was in California for a few weeks and then he commenced making feature pictures.

When he returned to New York he brought with him a picture that set the theatres in the centre of city Broadway. That picture was "The Birth of a Nation," and marked the beginning of a new era in motion pictures. He had realized his ambition that the day would come when motion

my Telegram Jun. 3. 1923.

"The White Rose" at the Lyric Theatre

"The White Rose," the latest motion picture production to come from D. W. Griffith, begins the third week at the Lyric Theatre tomorrow. The engagement here as a twice-daily attraction with voices and orchestral accompaniment is limited to a period of only four weeks.

Popular approval of "The White Rose," in which Mr. Griffith avoids ordinary motion picture devices and depends in the main on definite character work by players, was quickly evidenced. The noted producer has made few pictures which caught the public fancy as readily as did this new one.

Mae Marsh, in the leading role, has made her return to the screen after a long absence a noteworthy one and her host of admirers is much greater as a result of the excellent work she does in "The White Rose." Other players, including Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong and others have added many followers through their efforts in the new Griffith production.

my Variety 8/2/23

"WHITE ROSE" AT STAND

D. W. Griffith's "White Rose" with Mae Marsh and Ivor Novello will be at the New York Strand August 12 for pre-release showing. It goes into general release in the metropolitan territory two

my Variety 8/2/23

"WHITE ROSE" AT TIVOLI

London, Aug. 1.

Hiram Abrams, who has been here in the interests of the United Artists, is believed to have closed a deal whereby D. W. Griffith's production of "The White Rose" will be the initial attraction at the new Tivoli.

At the Griffith offices in New York it was stated that they were not aware of any deal for the Tivoli. The only intimation of anything of that nature being a cable received on Tuesday by Albert Gray from Ivor Norvello, who appeared in the picture suggesting

Weekly Film Review Atlanta (Ga) 8/4/23

D. W. GRIFFITH'S "THE WHITE ROSE" HAS BRILLIANT WEEK AT THE HOWARD

Throughout a week unrivaled for oppressive heat, D. W. Griffith's "The White Rose," has written up a record for attendance that threatens to surpass the highest in many months at the Howard. The management expected excellent business, but the actual receipts have already exceeded their brightest hopes, and the indications point to even bigger business for Friday and Saturday. What brings additional satisfaction to the management is that patrons are speaking in highly complimentary terms of the feature picture and the program in general, though it ran two hours, instead of the usual one hour and forty-five minutes.

An appropriate and charming special number was Mrs. James H. Whitten's singing. Her selections, "Rose of Picardy" and "I Love You Truly" were in perfect keeping with the theme of the picture, and as a prime favorite, a gifted artist, and Atlanta's own, she received enthusiastic applause.

Enrico Leide's orchestra offered the ever-tuneful and appealing overture from "Martha" with "The Last Rose of Summer" as the piece de resistance, for which Mr. Leide and his notable organization received generous appreciation.

A superb Pathe News reel showing the last solemn rites for our late president completed the excellent program.

D. W. GRIFFITH'S

"THE WHITE ROSE"

(United Artists)

A PICTURE WITH POIGNANT APPEAL

Teazie	Mae Marsh
Joseph	Ivor Novello
Marie	Carol Dempster
"Auntie Easter"	Lucillé La Verne
John White	Neil Hamilton

There are times when the appeal of "The White Rose" is almost painful in its poignance. Griffith srtikes home; he makes a powerful though subtle appeal for Christian tolerance, for human charity, for more generous principles, for more sympathetic understanding. And though the progress of the play is some times slow, and the development a bit tedious the theme never loses interest.

Mae Marsh, the darling "little sister" of "The Birth of a Nation" comes back in triumph with her performance of the little orphan, Bessie Williams, known as "Teazie," and scores again under the Griffith banner. Her characterization is the big thing in the picture. She sums up the whole substance of the story—a tender little thing who emerges from an orphan asylum upon the great adventure of life, and just begins to grasp its meaning when tragedy comes to shadow her happiness.

There is a smashing climax when Providence guides her and her unwanted baby to the home of the man she loved—Joseph Beaugarde, a young minister whose success in the pulpit failed to wipe out the memory of his one brief romance. There is the sort of denouement one expects from Griffith. Joseph marries Teazie and begins life anew where happiness hallows the earthly trinity.

Allentown (Pa) Record 8/8/23

THE DIARY OF A PROFESSIONAL MOVIE FAN

By GLADYS HALL

Do You Want Them to Be Human?

Sometimes we have had complaints made to us that the men and maids of the movies are written about and spoken about as though they are not "ordinary mortals." Plain, bread-and-butter-eating, vegetating, human beings.

But do you all want them to be human? Don't you rather like them with their garments of illusion?

Carol Dempster, a lady with the remoteness of the moon, now playing in "The White Rose."

Don't we all have to sit next to the man and woman in the subway, going home with the garden seeds and the baby's safety pins, often and frequently enough rather to savor a little bit of "magicking" in the movies? What do you think?

It seems to me that back in all of our heads and deep in all of our hearts we harbor more than one regret for the supernally lovely princesses and the Sir-Galahadish princes of the good old fairy tales. Celestial maidens and most chivalrous youths. Vaporous virgins who did no evil, felt no evil, thought no evil, who dwelt in ivory halls and always "slumbered lightly" in shells of mother-of-pearl. Young lads who grew to manhood dreaming solely of the glory of living rightly, speaking purely, daring greatly, and attaining at long last to the lily hand of some entowered Elaine, more spotless than the eminent lily.

Creatures of another world than the one we work and weep in, feeding with exquisitude upon the eggs of rocs and the or d'Oeuvres of Olympus; slender, remote, eternally satisfying.

These legendary maidens never had any quarrelsome husbands or meddling mothers-in-law or scandalous skeletons-in-closets. If they did have the husband was sure to be an ogre, the mother-in-law a witch, and the skeleton a trull when the inevitable prince arrived, sword-in-hand, along with the equally inevitable happy ending. They never came down to breakfast in curl papers, or had to mend because they couldn't pay their rent, or got into the daily papers or were pained by their offspring. They never had plain, ordinary hair with a need of permanent waving, nor pony complexions, nor raucous voices, or if they did have, the public has never found them out, has always loved them and always set high them. They live on generation after generation as real today as they were hundreds of years ago. It is we who have outgrown them and who must often regretfully admit that we no longer quite believe in them even as we pass them on to the younger generation knocking at our doors.

But still we have the marble gods we call of ladies like to the remoteness of the moon, of men with chiseled souls and vision bodies of those who write poems and marble caps made models in heaven.

Who shoulder we said it is to be so? Who should we read to know it if among them there be some who quiver among themselves, who cry that some lady or simple person of the parlor and kitchen is lovelier than gods.

Here pictured and [illegible] Carol Dempster and Ivor Novello, who are playing in "The White Rose" at the Lyric this week. We like them in the pictures. We like them in the plays. We like them in the books. We like them in the pictures. We like them in the books. We like them in the pictures. We like them in the books. We like them in the pictures

Denver (Colo) Post August 18 1923

D. W. GRIFFITH'S NEW FILM, "THE WHITE ROSE," WITH MAE MARSH, OPENS "GREATER MOVIE SEASON" AT BOTH THE RIALTO AND PRINCESS TOMORRO

D. W. GRIFFITH.

MAE MARSH as the Orphan.

MAE MARSH as "Teasie."

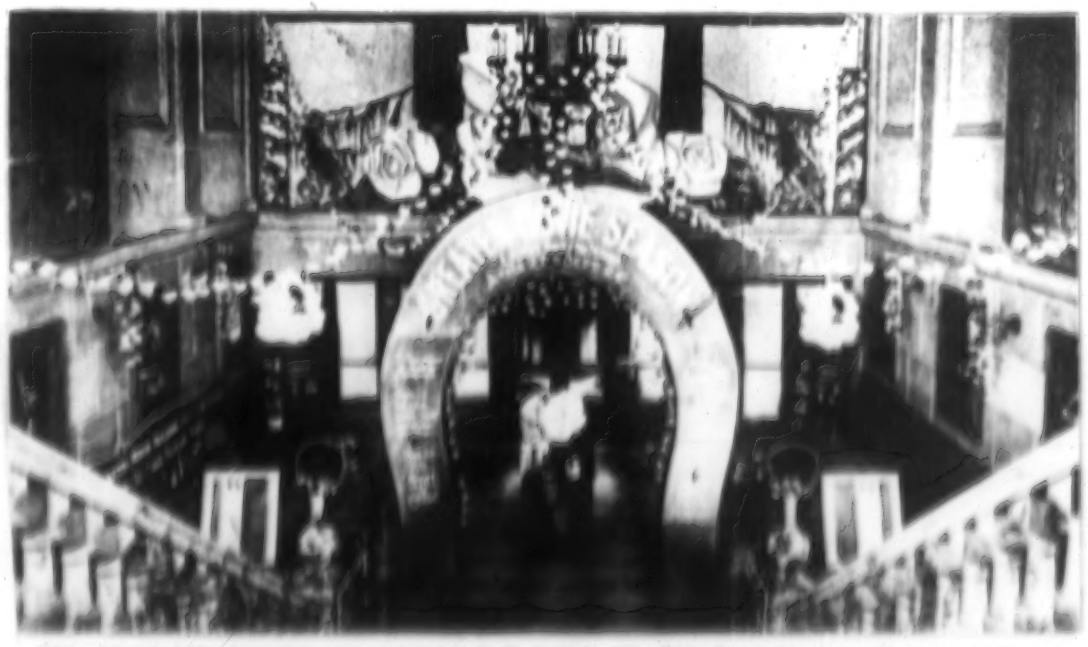
MAE MARSH.

The opening attraction of the Princess and Rialto's "Greater Movie Season," which begins tomorrow (Saturday), will be D. W. Griffith's new picture, "The White Rose," featuring Mae Marsh. As a producer of motion pictures, D. W. Griffith has won for himself a place in the hearts of the American public which no one else has been able to fill. The richness of his experience, the individuality of his genius, have stamped him as "the master." In "The White Rose" he has taken the simplest of love stories and, by his subtle touches, his wealth of atmosphere and his illuminating use of detail, has wrought a strangely sincere and appealing drama. For Mae Marsh, in the role of Bessie Williams, the pathetic little orphan, the picture is a bold triumph. Her performance is so whimsical in its lighter moments, so compelling in its scenes of stark tragedy, that it will be remembered long after everything else she has ever done has been forgotte "The White Rose" will be shown at both the Rialto and Princess simultaneously on Sa urday and Sunday, after which it will continue at the Rialto alone the rest of next wee This is but the first of many notable pictures that will make up the "Greater Mov Season" at these theaters.—Adv.

Atlanta (Ga) Weekly Film Review 8/18/23

Howard Theatre Heralds Greater Movie Season With Fitting Ceremony

Elaborate Lobby For D. W. Griffith's "The White Rose"



With elaborate lobby decorations center interest in D. W. Griffith's "The White Rose," the current offering at the Howard, a mammoth archway, looking toward the lobbies, heralds the approach of greater movie season, a five-week season beginning next Friday, which the Howard Theatre will celebrate with surrounding pictures from Paramount's new season schedule.

Striking simultaneously from seven different angles Manager Howard Price Kingsbury, of the Howard Theatre this week opened a campaign of advertising as Greater Movie Season that also will be expected to produce far reaching and far-reaching results. The season designated as Greater Movie Season has care in different localities, but for Atlanta, according to Harold B. Franklin, who is sponsoring the movement on behalf of Famous Players-Lasky Corporation, it will open on August 17th and continue for five weeks. During this period, which incidentally embraces National Paramount Week, the Rialto and the Paramount pictures exclusively, the all in scope the press and in other territories the Rialto under Famous Players jurisdiction some pictures other than Paramount have been chosen.

Fourthermore, without use the attractions promised for the season at the Howard, Price will open "Homecoming Night With," in which there Famous is said to excess all previous openings. This will be followed by "Hollywood" celebrating the well known, appealing and characteristic story of life in the motion pictures colony in the capital, the film rock will bring Lewis Lawrence from the Broadway success in which Lewis Stanton and Beth Berman, formerly of the Famous Players, played a leading triumph. In the picture Lewis has Gloria Swanson and Mae Marsh, Gloria Swanson in the role played in the stage play by Beth Berman, and Mae Marsh in the role which Miss Berman played in Broadway, and that is made, this week, Miss Marsh plays the phenomenon in Colonial Night showing the highest class of comedy.

The Rialto and other engagements in the use of the Greater Movie of the season of "Ye Ye Lady Dear," a Rialto production featuring Lila Lee and Richard Dix. The Rialto and part of the group in Rialto stage in "The Gaiety," the Rialto Football story in which Richard Dix and Frank Wu appeared when it was originally produced. The new version adapted with superb combination of Rialto Super Jack Dempsey Jones for as a Spanish American girl.

Not only has D. W. Kingsbury secured the foremost Paramount offerings for the great week but also is supplying a new season in motion pictures, but he is holding each program so that surrounding features whether short reels, musical or special numbers, will qualify uniformly for a month in the theatre World.

Atlanta (Ga) Constitution august 12 1923

"THE WHITE ROSE" IS FEATURE AT HOWARD

D. W. Griffith Production Is Simple But Appealing With Southern Atmosphere

One of the most delightfully erratic stories to come from the master of motion pictures, D. W. Griffith, is his latest offering, "The White Rose," which will have its premier showing of the country at the Howard this week.

It tells a story, all in theme—that of a boy and a girl—and a world of imagination. It is simple and direct, but related in such a manner as to make it possible for the outstanding production of the present season. Mr. Griffith has displayed such and high necessity for direct and careful characterizations in the story, acting and the manner in such a story that impress people that to such has found the way to the hearts of the people.

The boy is a boy with an orphan girl and a long distance picture and when the boy is trying to calling him to "Mary of the Moon" the girl, "Mary of the Moon." What happens is quite a development of complicating plot and under hours.

Richard Barthelmess, the boy, plays the Mary of the Moon, Mae Marsh, who a few years ago was the most popular girl in the motion picture world, and then she disappeared for the world. Mae Marsh, who a few years ago was the most popular girl in the motion picture world, and then she disappeared for the world, and now she returns in a role that will long stand in the memory of the people who see the picture. Mae Marsh, who a few years ago was the most popular girl in the motion picture world, and then she disappeared for the world, and now she returns in a role that will long stand in the memory of the people who see the picture.

Mae Marsh, who a few years ago was the most popular girl in the motion picture world, and then she disappeared for the world, and now she returns in a role that will long stand in the memory of the people who see the picture.

San Francisco (Cal) Ju August 12, 19

LOUISIANA BAYOUS IN FILM SETTING

"The White Rose," Griffith Production, Recalls "Evangeline"

With the market process made in all parts of the United States and the changes that have come with modern harvesting and development, it is difficult for the novice of the country regions to find in original form and environment as was the French along the Bayou Teche in Louisiana about 125 to 150 miles west of New Orleans.

Interest in the Teche country has recently revived by the celebrated Mae D. W. Griffith, of motion picture fame, who arrived there the week through the great movie director, "The White Rose." He went directly into the heart of the country and with his camera and a group of actors and actresses, with a group of actors and actresses, with a group of actors and actresses, with

legram Jun. 3, 1923.

"White Rose"
e Lyric Theatre

e Rose," the latest motion
ction to come from D. W.
ins the third week at the
e tomorrow. The engage-
s a twice-daily attraction
and orchestral accompani-
ed to a period of only four

pproval of "The White
which Mr. Griffith avoids
tion picture devices and
e main on definite charac-
players, was quickly evi-
noted producer has made
which caught the public
tly as did this new one.
, in the leading role, has
turn to the screen after a
a noteworthy one and her
ers is much greater as a
excellent work she does in
Rose." Other players in-
l Dempster, Ivor Novello,
, Lucille La Verne, Porter
others have added many
ough their efforts in the
production.

Post (N.Y.)
aug. 2, 1923

Rose" Pleases.
latest screen pre-
White Rose," is
houses to the St.
. It is a story of
and all the exter-
been photographed
of the open spaces
h land and encom-
and delicate archi-
d, stately mansions
days gone by.
its attendant action
ut affords Mr. Grif-
pleasing to inter-
den days in a man-

and ideals of past
ade the whole play,
ntuated by the de-
backgrounds against
ith has turned his
d the actions of the

my Variety 8/2/23

"WHITE ROSE" AT STRAND

D. W. Griffith's "White Rose" with Mae Marsh and Ivor Novello will be at the New York Strand August 12 for pre-release showing. It goes into general release in the metropolitan territory two

my Variety, 8/2/23

"WHITE ROSE" AT TIVOLI

London, Aug. 1.

Hiram Abrams, who has been here in the interests of the United Artists, is believed to have closed a deal whereby D. W. Griffith's production of "The White Rose" will be the initial attraction at the new Tivoli.

At the Griffith offices in New York it was stated that they were not aware of any deal for the Tivoli. The only intimation of anything of that nature being a cable received on Tuesday by Albert Gray from Ivor Norvello, who appeared in the picture suggesting it.

Los Angeles (Cal) Times
Aug. 3, 1923

Cupid Busman

Romantic whispers of a love affair in stage and filmland are being heard, these days, and have to do with Ivor Novello, English actor, who appears in "The White Rose," the D. W. Griffith picture, and Glodys Cooper, a charming English actress. It is said that the two are to wed this fall, following a long friendship and deep devotion on the part of Novello.

my Reeland Review
8/6/23

May 26th-'23

D. W. GRIFFITH'S
"THE WHITE ROSE"

Because of elements in the story, and its development; because of some exaggeration in portrayal; because some members of your audience may find this charming thing dull; the material returns to the exhibitor will perhaps not be as high as a more spectacular, less worth-while production. (R—June 25th-'23)

Weekly Film Review Atlanta (Ga)
8/4/23

D. W. GRIFFITH'S "THE WHITE ROSE" HAS BRILLIANT WEEK AT THE HOWARD

Throughout a week unrivaled for oppressive heat, D. W. Griffith's "The White Rose," has written up a record for attendance that threatens to surpass the highest in many months at the Howard. The management expected excellent business, but the actual receipts have already exceeded their brightest hopes, and the indications point to even bigger business for Friday and Saturday. What brings additional satisfaction to the management is that patrons are speaking in highly complimentary terms of the feature picture and the program in general, though it ran two hours, instead of the usual one hour and forty-five minutes.

An appropriate and charming special number was Mrs. James H. Whitten's singing. Her selections, "Rose of Picardy" and "I Love You Truly" were in perfect keeping with the theme of the picture, and as a prime favorite, a gifted artist, and Atlanta's own, she received enthusiastic applause.

Enrico Leide's orchestra offered the ever-tuneful and appealing overture from "Martha" with "The Last Rose of Summer" as the piece de resistance, for which Mr. Leide and his notable organization received generous appreciation.

A superb Pathe News reel showing the last solemn rites for our late president completed the excellent program.

D. W. GRIFFITH'S

"THE WHITE ROSE"

(United Artists)

A PICTURE WITH POIGNANT APPEAL

Teazie	Mae Marsh
Joseph	Ivor Novello
Marie	Carol Dempster
"Auntie Easter"	Lucille La Verne
John White	Neil Hamilton

There are times when the appeal of "The White Rose" is almost painful in its poignance. Griffith srtikes home; he makes a powerful though subtle appeal for Christian tolerance, for human charity, for more generous principles, for more sympathetic understanding. And though the progress of the play is some times slow, and the development a bit tedious the theme never loses interest.

Mae Marsh, the darling "little sister" of "The Birth of a Nation" comes back in triumph with her performance of the little orphan, Bessie Williams, known as "Teazie," and scores again under the Griffith banner. Her characterization is the big thing in the picture. She sums up the whole substance of the story—a tender little thing who emerges from an orphan asylum upon the great adventure of life, and just begins to grasp its meaning when tragedy comes to shadow her happiness.

There is a smashing climax when Providence guides her and her unwanted baby to the home of the man she loved—Joseph Beaugarde, a young minister whose success in the pulpit failed to wipe out the memory of his one brief romance. There is the sort of denouement one expects from Griffith. Joseph marries Teazie and begins life anew where happiness hallows the earthly trinity.

Allentown (Pa) Record
8/8/23

THE DIARY OF A PROFESSIONAL MOVIE FAN

By GLADYS HALL

Do You Want Them to Be Human?

Sometimes we have had complaints made to us that the men and maids of the movies are written about and spoken about as though they are not "ordinary mortals." Plain, bread-and-butter-eating, vegetating, human beings.

But do you all want them to be human? Don't you rather like them with their garments of illusion?

Carol Dempster, a lady with the remoteness of the moon, now playing in "The White Rose."

Don't we all have to sit next to the man and woman in the subway, going home with the garden seeds and the baby's safety pins, often and frequently enough rather to savor a little bit of "magicking" in the movies? What do you think?

It seems to me that back in all of our heads and deep in all of our hearts we harbor more than one regret for the supernally lovely princesses and the Sir-Galahadish princes of the good old fairy tales. Celestial maidens and most chivalrous youths. Vaporous virgins who did no evil, felt no evil, thought no evil, who dwelt in ivory halls and always "slumbered lightly" in shells of mother-of-pearl. Young lads who grew to manhood dreaming solely of the glory of living rightly, speaking purely, daring greatly, and attaining at long last to the lily hand of some entowered Elaine, more spotless than the eminent lily.

Creatures of another world than the one we work and weep in, feeding with exquisitude upon the eggs of rocs and the or d'Oeuvres of Olympus; slender, remote, eternally satisfying.

These legendary maidens never had any quarrelsome husbands or meddling mothers-in-law or scandalous skeletons-in-closets. If they did have, the husband was sure to be an ogre, the mother-in-law a witch, and the skeleton a trull when the inevitable prince arrived, sword-in-hand, along with the equally inevitable happy ending. They never came down to breakfast in curl papers, or had to move because they couldn't pay their rent, or got into the daily papers or were tamed by their offspring. They never had plain, ordinary hair with a need of permanent waving, nor pimpy complexions, nor rancorous voices; or if they did have, the public has never found them out. We always loved them and always will love them. They live on generation after generation as real heroes, as they were hundreds of years ago. It is we who have outgrown them, and who must, albeit regretfully, admit that we no longer quite believe in them even as we pass them on to the younger generation knocking at our doors.

But still we have the movies. Still we can call up ladies like to the remoteness of the moon, of men with polished souls and Viking bodies of bronze like satin from off marriage's main, modesty is known.

Why shouldn't we want it to be so? Why should we want to know it if among them there be some who passed among themselves, who met, made passes, broke or mingle, perhaps, at the picture show smoking in Arcadian leisure and gardens.

Mary Pickford and Douglas Fairbanks and Charlie Chaplin and other photoplay idols may not mean much to you, they may mean everything. Perhaps you have nothing whatever to do with them or, if you like, they are a big part of your life. We may go to Broadway Saturday and the legends of the gods of Olympus. We may go to the Rialto Sunday and the legends of the gods of Olympus. We may go to the Princess Tuesday or Monday or any day or night we please, for all they are all there.

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Denver (Colo) Post Aug 9, 1923

EATER MOVIE SEASON' COMMENCES
TURDAY AT RIALTO AND PRINCESS
WITH GRIFFITH'S 'THE WHITE ROSE'

Mae Marsh in "The White Rose"

Tampa (Fla) Tribune
8/12/23

DUAL MORAL CODE IS GRIFFITH FILM THEME

"THE WHITE ROSE" AT VICTORY

Tremendous Love Story In Remarkable Feature is Beautifully Told

It is doubtful if D. W. Griffith ever achieved more diligently in his career as any work than he did in the case of his latest United Artists production, "The White Rose," which will be the feature at the Victory Theatre starting today. There is something so startling different, so reasonably tender and appealing, so much upon realistic character characterization that the director evidently found it necessary to devote three acts after once he gets the story moving to drive home the moral and lesson.

[illegible]

Denver (Colo) Post August 18 1923

D. W. GRIFFITH'S NEW FILM, "THE WHITE ROSE," WITH MAE MARSH, OPENS "GREATER MOVIE SEASON" AT BOTH THE RIALTO AND PRINCESS TOMORROW

D. W. GRIFFITH.

MAE MARSH as the Orphan.

MAE MARSH as "Teasie."

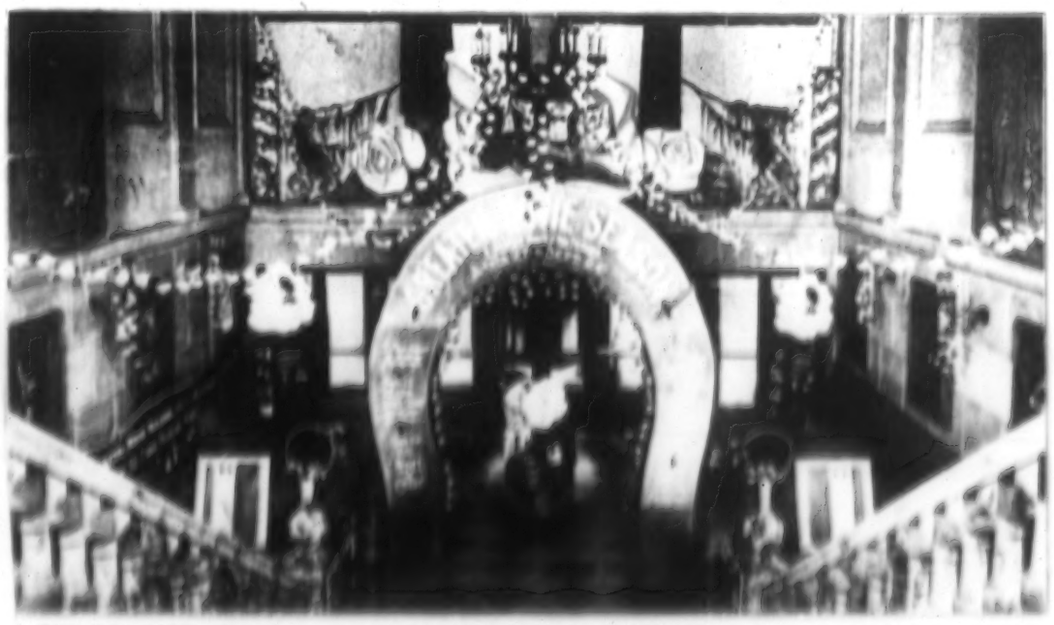
MAE MARSH.

The opening attraction of the Princess and Rialto's "Greater Movie Season," which begins tomorrow (Saturday), will be D. W. Griffith's new picture, "The White Rose," featuring Mae Marsh. As a producer of motion pictures, D. W. Griffith has won for himself a place in the hearts of the American public which no one else has been able to fill. The richness of his experience, the individuality of his genius, have stamped him as "the master." In "The White Rose" he has taken the simplest of love stories and, by his subtle touches, his wealth of atmosphere and his illuminating use of detail, has wrought a strangely sincere and appealing drama. For Mae Marsh, in the role of Bessie Williams, the pathetic little orphan, the picture is a bold triumph. Her performance is so whimsical in its lighter moments, so compelling in its scenes of stark tragedy, that it will be remembered long after everything else she has ever done has been forgotten. "The White Rose" will be shown at both the Rialto and Princess simultaneously on Saturday and Sunday, after which it will continue at the Rialto alone the rest of next week. This is but the first of many notable pictures that will make up the "Greater Movie Season" at these theaters.—Adv.

Atlanta (Ga) Weekly Film Review 8/18/23

Howard Theatre Heralds Greater Movie Season With Fitting Ceremony

Elaborate Lobby For D. W. Griffith's "The White Rose"



While elaborate lobby decorations center interest in D. W. Griffith's "The White Rose," the current offering at the Howard, a mammoth portrait, looking toward the lobbies, heralds the approach of greater movie season, a five-week season featuring Mae Marsh, which the Howard Theatre will celebrate with surrounding pictures from Paramount's new season schedule.

Striking simultaneously from seven different angles these Howard Price Engineers of the Howard Theatre this week opened a campaign of advertising on Greater Movie Season that may well be expected to produce far-reaching and favorable results. The season designated as Greater Movie Season may be different localities, but for Atlanta, according to Harold B. Franklin, who is conducting the movement on behalf of Famous Players-Lasky Corporation, it will open on August 27th and continue for five weeks. During this period, which incidentally embraces National Paramount Week, the Howard will play Paramount pictures exclusively. Though it is large the price and is also instructive the honors under Famous Players-Lasky-Paramount pictures other than Paramount have been chosen.

Fascinatingly brilliant are the attractions presented for the operation at the Howard. First will come Charlie Chaplin's "Pilgrim," in which Mary Pickford is said to excel all previous operations, this will be followed by "Hollywood," undoubtedly the most clever, sparkling and entertaining view of life in the motion picture colony in the world. The third week will bring "Lovely Lady," from the Broadway success in which Lionel Barrymore and Ruth Shepley, formerly of the Famous Players, played a sensational triumph. In the picture version Pola Negri plays the role Lionel Barrymore created on the stage and Conrad Nagel plays the role of the girl, which Ruth Shepley played in Broadway, and vice versa. This week plays the adventures of Conrad Nagel actually be marked down for comedy.

The fourth and final attraction is by one of the foremost playing of the season is "To the Last Man," a Zane Grey Production featuring Jack Holt and Richard Dix. This, the last one of the series is Pola Negri in "The Cheat," the Pola Negri Production which is Jack Holt's Paramount and Pola Negri appeared when it was originally produced. The new version adapted with consent consideration of Pola Negri's dark beauty shows her as a Spanish American girl.

The only fan H. Bingham, manager the Howard Paramount offerings for the week which will serve to inaugurate a new season in motion pictures, but he is nothing such program in that surrounding features, whether short reels, musical or special numbers, shall qualify successfully for a place in the Greater Movie Season.

Atlanta (Ga) Constitution august 12 1923

"THE WHITE ROSE" IS FEATURE AT HOWARD

D. W. Griffith Production Is Simple But Appealing With Southern Atmosphere

One of the most delightfully erotic stories to come from the master of motion pictures, D. W. Griffith, is his latest offering, "The White Rose," which will have its premiere showing of the country at the Howard this week.

It tells a story, old in theme—that of a boy and a girl—and a world of complication. It is simple and direct, but related in such a manner as to make it possibly the most outstanding production of the present season. Mr. Griffith has created more and high moments for Mae Marsh and several characterizations in this new screen offering and has succeeded in such a fashion that experts predict that to years has shown the up the latest pictures in the future.

The story has to do with an orphan girl and a young African product who, when the latter is passing a cotton field, he sees a young girl calling him to aid of the good old Lee. What transpires is told in a succession of compelling pictures and tender beauty.

Bessie Williams, the orphan, is left to shift for herself in the Negro Mission, which is conducted by a Southern Negro and his wife, who is a high class colored woman. The possibility of the Negro Mission is the scene of the first of the series of pictures. The Negro Mission, which

Denver (Col) Post - Aug. 13. 1923

VERY ATTRACTIVE FILMS OPEN ON THEATER STREET

A New Griffith Production, a Harry Carey Western and a Picture of Riley's Famous Poem Among the Featured Movies

(By BETTY CRAIG.)

The crowds poured into Theater street Sunday quite as abundantly as the rain poured from the sky in the evening.

There is a little bit of everything in the film world offered the filmads. There are both new and old pictures and they are generally very good.

The Rialto and Princess show D. W. Griffith's latest production, "The White Rose;" the Isis had Harry Carey in a western; The Colorado has "Daughters of the Rich," and the America had James Whitcomb Riley's "An Old Sweetheart of Mine."

GRIFFITH'S "THE WHITE ROSE" AT RIALTO AND PRINCESS.

In his own way, over a period of years, D. W. Griffith has produced motion pictures that have built for him a place in the affections of the American public which none can equal. He has earned the right to be called "the master." By quality of craftsmanship, breadth of mind and heart, and plentifulness of experience with life, he can take the simplest story and embellish it until it stands forth a glowing and sincere drama of the human heart. This is what he has done with "The White Rose," which will be seen at the Rialto theater the rest of this week.

"The White Rose" is the simplest of love stories. It has been told a thousand times. Yet, the way D. W. Griffith tells it the tale becomes new, human, impressive. It affords a vehicle for Mae Marsh in which that little actress soars to the very heights of emotional fame. Mr. Griffith, it has long been said, gets more out of his players than any other director. The case of Mae Marsh easily proves it. What he has done to this girl to develop her histrionic powers is the work of genius.

There is a sweetness, a beauty, a generalness of appeal about "The White Rose" that delights all sorts of audiences. With marvelous deftness the details have been embroidered upon the story, until it looms forth a shining and outstanding achievement. It holds one intensely interested thruout its uncommon length. It touches the heart.

Mr. Griffith took his players down into the lovely bayou country of Louisiana, and there filmed his scenes amid the most beauteous aspects of nature. The very oak under which Evangeline is said to have slept is shown.

The picture was shown Saturday and Sunday at both the Rialto and Princess but, beginning Monday, it will hold forth at the Rialto alone.

Dallas Tex News August 13. 1923

MASTER HAND SEEN IN 'THE WHITE ROSE'

MAE MARSH SCORES TRIUMPH IN FILM AT PALACE THEATER.

In both film and music the master hand of David Wark Griffith is in evidence from start to finish in "The White Rose," which opened Sunday at the Palace. Mae Marsh, who possesses one of the most expressive faces in filmdom, reaches new heights of histrionic greatness as Teazie, the orphan girl, who loved not wisely but too well.

Ivor Novello does some fine work as the clergyman-hero, but there are places where he fails to measure up as a perfect foil to the winsome Miss Marsh. Carol Dempster as the other girl gives a satisfactory, although not an exalted, performance. It is possible, however, that these two are better than they seem, and that it is simply that they are eclipsed by the superlative work of Mae Marsh.

The story is of touching tenderness. Comedy is infused largely by the introduction of negro characters. Most of the exterior scenes show the streamers of Spanish moss on the trees, the picture having been taken in Louisiana. Incidentally the scenic effects and the photography are of high order.

Not since moving picture cameras began catching human emotion has a lens ever caught so much of the expression of a girl receiving her first real kiss as in this production.

Although the story is strong and daring it is handled with such deftness of touch that one realizes only the demand for sympathy, not the direct causes back of that demand. The climax is gripping and powerful. The musical score arranged for the production under the supervision of David Wark Griffith is rendered by Don Albert and his orchestra.

Miss Hazel Sparks and George E. Wilkin won liberal applause with their singing of "Just a Song at Twilight" in colorful setting as the atmospheric prologue.

A memorial picture of Harding, funeral scenes and a comical fable also are on the program.

San Francisco (Cal) News 8/15/23

MAE MARSH IN "WHITE ROSE"

THREE interesting things about "The White Rose," which will be shown at the Strand Saturday, where it will probably have a run of some weeks, are the return of Mae Marsh, whom everybody recalls in "Birth of a Nation," the change in Griffith from a spectacular realist to a poet, and the presence of Ivor Novello, English actor, as leading man.

Novello makes his second screen appearance in this picture. His first was in "Gypsy Passion," a French film shown at the Pantages last year, in which he played opposite Mme. Rejane, the old tragedienne who has since died. He is unusually good-looking, a competent actor, and is destined to be very popular. He is better known as a song writer than an actor, being the author of "Keep the Home Fires Burning," the ditty which had such vogue during the war.

* * *

In some sequences Griffith's story has a delicacy, a sheer beauty, both in narration and in pictorial effect that is superior to anything he has yet done.

From the outset, with subtitle and with action, Griffith prepares the spectator for a tragedy.

A girl leaves an orphan asylum and obtains work in a Louisiana winter resort hotel. Cast into the world a budding woman, she soon acquires the hard veneer of dance hall and contact with crude men and girls. But she is still the same sweet girl within.

The youth, about to enter the ministry, sets out to see something of the world. His path crosses that of the girl. When they part the subtitle reads, "Though neither of them knows it, this is to be farewell." It isn't their farewell.

* * *

Intentionally or unintentionally the spectator is led then and there to believe that only tragedy can come of this love affair.

Later, the girl is dying after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone.

Fate—and D. W.—take her to a negro shack on the plantation of the young girl the minister has just proposed to.

And there the story ends, the heroine and the minister living happily ever after and the other girl marrying a young fellow who had loved her all along.

* * *

Little more could be said for Mae Marsh than that she is as effective as she ever was. Any number of our feminine stars would be paid a pretty compliment were they called as talented as Mae Marsh.

Carol Dempster is fragile, beautiful and innocent and that is all that is required of her in this picture. Griffith took advantage of every opportunity to show Novello and Miss Dempster in close-ups without one object in the background to detract from the projected portrait.

San Francisco (Cal) Examiner August 16 1923

MAE MARSH and Ivor Novello, the young English actor, in Griffith's "The White Rose," scheduled for the Strand.

San Francisco (Cal) Chronicle August 18 1923

San Francisco (Cal) Bulletin August 16 1923

New Picture Of Griffith's Most Unique

Although his new picture, "The White Rose," which opens at the Strand Saturday, is a modern story, D. W. Griffith has it continually refer to the past, and, in making his "exteriors," has particularly chosen backgrounds that represent the South of some years gone by.

With his players in modern garb appearing against "atmosphere" of previous days, Griffith gains an extraordinary artistic effect.

BIG SCENES.

Giving his imagination some free rein, he stages a "costume" ball for one of his big scenes. It has direct bearing on the plot.

The ball is attended by the very aristocracy of the South of the present day, but a youth less fortunate than the others in wealth and station takes advantage of the fact that the affair is a "masked" one. He manages to get in, and dances with the girl he adores before being forced to leave.

HOOP SKIRTS.

Griffith has his various people appear for this bill in costume of the older days. Crinoline, hoop-skirt, powdered headdress, uniforms of the Civil War, and even of the Revolutionary War, are shown. The old-fashioned minuet, rollicking gallops of the Lancers, and quadrille all combine to make the scene one of striking picturesqueness.

In the new production will be seen in leading roles such players as Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Porter Strong, Lucille LaVerne, Kate Bruce, Jane Thomas, Charles Emmett Mack, Erville Alderson, Herbert Sutch and Joseph Burke.

San Francisco (Cal) Examiner Aug. 15 1923

WHITE ROSE AT STRAND SATURDAY

D. W. Griffith's newest picture, "The White Rose," begins an engagement at the Strand on Saturday. This will mark the first showing of this film at popular prices, the only other showing being at the Lyric Theater in New York, where the prices ranged up to $3 a seat.

"The White Rose" tells a story of an orphan girl and a young divinity student, who meet when the latter is making a walking tour to learn of the world and its ways. What transpires is said to result in a denouement of compelling power and tender beauty.

Mae Marsh, after a long absence from the screen, returns in the stellar role. Ivor Novello, a handsome young English actor, has won immediate recognition as the young preacher in this story. Carol Dempster, so popular in several previous Griffith successes, essays the part of a girl of high Southern family.

Sacramento News 8/18/23

"White Rose" and Revue at the Strand

D. W. Griffith's "The White Rose" starts an engagement at the Strand today in its first run at popular prices.

Its previous showing was at the Lyric in New York where the prices ranged up to $3 per seat.

"The White Rose" has to do with an orphan girl and a student who meet when the latter is making a walking tour to learn the world and its ways.

Carol Dempster, popular in previous Griffith successes, essays the part of a girl of a southern family.

Neil Hamilton, a newcomer to the screen, is now heralded as a "Griffith find" as a result of his characterization of the lowly grocer boy who makes a name for himself. Porter Strong, Lucille LaVerne, Kate Bruce, Jane Thomas, Charles Emmett Mack, Erville Alderson, Herbert Sutch and Joseph Burke are the others in the cast.

In addition to the picture, Fanchon and Marco gazettes will present a new revue called "Down Dixie Way," which will be a super-prologue for "The White Rose."

San Francisco (Cal) Examiner Aug. 19. 1923.

MAE MARSH IN "THE WHITE ROSE" AT THE STRAND

Ivor Novello (Strand)

My Evening Telegram August 19 1923

Pittsburg (Pa) Index August. 18. 1923

THE

PROBABLY the most delightfully artistic and by far the greatest heart appealing story yet to come from D. W. Griffith, is his newest offering "The White Rose," w[illegible] be shown at the Grand the week [illegible] August 20. The tale of "The White Rose" has to do with an orphan girl and a young divinity student who meet when the latter is making a walking tour to learn of the world and its ways. What transpires results in a denouement of compelling power and tender beauty.

Scene from "The White Rose," the [illegible] feature for the week [illegible] Theater.

Pittsburgh, Pa. Gazette-Times August 19. 1923.

GRIFFITH'S LATEST

Mae Marsh has the leading role in D. W. Griffith's picture, "The White Rose," which opens Saturday at the Strand. Ivor Novello, who in this picture, has an important characterization in cast.

MAE MARSH and IVOR NOVELLO in THE WHITE ROSE STRAND

My Telegram August 19 1923

GRIFFITH FILM AT THE STRAND

The first popular-priced presentation [illegible] its legitimate theatre run of D. W. Griffith's "The White Rose" will be given at the Strand Grand Theatre beginning today by arrangement of Managing Director Fitzgerald with the United Productions. [illegible] this morning will be appreciated without any great elaborate introduction by a good many motion pictures who have been anxious to see his latest film work, for there thought about it with their minds focused upon this picture. At the Strand theatre however, Mr. Fitzgerald adhere to his policy of keeping the popular admission prices intact thereby the enjoyment of the production.

Among Mr. Griffith's reasons for producing "The White Rose" were three important ones. The first was that he had taken in the play to Dixie Theatre a form as potent as that of Lincoln's "Emancipation." Secondly, the story and have been taken which lend to suit the popular Griffith subject the personal beauty and dramatic intensity. The second reason was the recognition of Mae Marsh in the person and in the Griffith role, which has been [illegible] the third, a young English actor, Ivor Novello, who [illegible] the role of the young preacher in the story. Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Porter Strong, Lucille LaVerne, Kate Bruce, Jane Thomas, Charles Emmett Mack, Erville Alderson, Herbert Sutch and Joseph Burke are the others in the cast.

[illegible]

[illegible] in "The White Rose"

Kansas City (Mo) Journal-Post
August 19 1923

Mae Marsh Returns to Griffith After Six Years

←Press Photo.

Mae Marsh has the role of a little cigar girl who trys to adopt the manner of the cigar counter. In this scene she is following instructions of her girl friends in the method of attracting gentlemen customers from behind the counter.

Mae Marsh "came back home" when she signed a contract to play a leading part in D. W. Griffith's next production "The White Rose," coming to the Royal in September.

After an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation" returned to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women, to attain celebrity. When she was 15, she went to the Griffith studio with her older sister, and was busily upturning stones to watch the black bugs crawl from under, when Griffith first saw the play of expression that has made her face unrivalled.

A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation." Of her Mr. Griffith has said:

"Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She was the youngest motion picture star to receive a large salary, long before she was of age having signed a contract for $3,000 a week with another producer.

The intervening years have brought her much experience, and with this she returns to the Griffith direction.

My Herald 8/19/23

MAE MARSH in "THE WHITE ROSE" MARK STRAND.

My Evening Telegram. 8/20/23

San. Francisco (Cal) Journal
August 19 1923

WHITE ROSE. Produced, directed and presented by D. W. Griffith, starring Mae Marsh and Ivor Novello. At the Strand.

In "The White Rose" Griffith has taken an old story, placed it in a quaint and leisurely setting and made it live again, chiefly through the rich and ripened art of Mae Marsh.

The story is reminiscent of "The Scarlet Letter"; here again the man is a clergyman seeking to lead others into the light while his own soul writhes in the darkness of a menacing conscience. The man suffers fully as much as the girl he has wronged, and not until he has made restitution is he (or the audience) at peace.

Through the plot runs a cheerful vein of humor, provided chiefly by the plantation darkies. The settings are fascinating with their glimpses of the Louisiana bayous, the rivers alive with floating hyacinth, and the old, lichen-covered oaks.

But it is Mae Marsh who makes the picture; she has lost none of her old art, her gift of looking as though the sorrows of the world were submerged in her eyes. She is not so convincing in the first part of the story as the would-be vampish hotel cashier, but after sorrow and perplexity come upon her and she is driven to desperate, even to silly straits to wring out a living for her child, then she is the Mae Marsh of old.

Ivor Novello plays the part of the conscience-ridden clergyman, and he is handsome enough to wring a hurricane of sighs from his feminine audience. But Carol Dempster, as the always convenient little girl on the neighboring plantation, fails to "get over" as she did in that rather trifling production, "One Exciting Night."

The play might be criticized for lengthiness; many of the early scenes are meaningless and the continuity is decidedly choppy, but the story is there, and it is splendidly acted.

Vaudeville precedes the showing of the feature picture.

My Journal of Commerce
August 20 1923

"The White Rose" enjoyed a protracted legitimate theatre run, but its popularity was actually quadrupled at the Mark Strand Theatre yesterday. Few have been able to rival the Griffith directorial touch. Expressionists and exponents of the ultimate in pantomime are beginning to reconcile themselves to the belief that his is a talent born of instinctive genius. And while he is being analyzed Griffith dedicates himself to the ardous task of making life and his photoplays indistinguishable.

In "The White Rose" he takes the pathetic little Bessie Williams of "Teazie," an orphan girl and slavey at an inn, and philosophically thrusts her before thousands of eyes who would look on life. "Teazie" is as real as the greatest realist could express her and what is real cannot be denied.

As "Teazie" Williams, Mae Marsh who in this marvelous characterization returns to the screen, does what has been [illegible] her career.

San. Francisco (Cal)
Chronicle Aug 20 1923

Strand Shows Compelling Griffith Tale

Mae Marsh of "Intolerance" Fame Returns in "The White Rose"

Once more David Wark Griffith has proved himself a miracle worker in the medium of the cinema, for he has filled a threadbare theme with infinite beauty and poetry in his "The White Rose," which is on view here at the Strand Theater.

It seems probable that vague memories of Hawthorne's "The Scarlet Letter" with its pilloried woman and its sinning man of God who confesses his sin, stirred in Griffith when he decided on "The White Rose" for his use. The general complexion of the two tales is one, though the working out of the details gives new color to the present fable.

The director went to one of the loveliest spots in America for his setting, the dreamy old bayous of Louisiana, where the soft gray moss hangs from the trees swinging in the gentle breezes and the placid waters carry hyacinths and lilies floating by on the current.

STORY OF YOUNG MINISTER

Against this background of beauty, and it is exquisite, this scenery, as tender in feeling as though it had been painted by Corot, Griffith has placed his story of a young minister, ascetic, stern, beautiful of face, who falls under the influence of the moon, the perfume of flowers, the soft pressure of a small hand and the melting eyes of a Greuze-like girl.

Joseph's sin is great in his eyes and long hours he wrestles with his conscience before he thinks he is forgiven. He believes the girl to have been loose of life, for that was her reputation, and he determines never to see her again.

She is a simple little thing, one of those child-women for whom the strong man feels mighty compassion. She nurses her wrong and her casting off by Joseph in the silence of a great love, and then her baby comes and she must leave her home to find refuge elsewhere.

But there is no pity for the woman who has sinned and bears the evidence of her guilt about with her.

PILLORIED AS HESTER PRYNNE

So Teazie is pilloried just as Hester Prynne was, only Teazie's punishment is general scorn rather than public condemnation.

The tale is a moving one, even its joys bringing a sympathetic tear. Griffith always has command of the emotions, whether he sways them with massed effects or with a study of pain or grief. In this case it is a wasting, dying girl-mother that brings the choke in the throat and the tear to the eye.

It is here that Mae Marsh, as Teazie, does supremely fine work, work that recalls her brave little wife in the modern episode of "Intolerance."

Miss Marsh has made a complete "come back" in this picture, although she and Carol Dempster exhibit all the Griffith stigmata of fidgeting, meaningless gestures and senseless facial expression. When she rises above his direction, as she unmistakably does, she is wonderfully fine.

Ivor Novello, a noble-looking youth, plays the repentant minister in a reward so the eye is his spiritual beauty, and acts with an amount of verve and elan that take him over the hard places.

There are others in the picture, but the story is carried by these two, and one doesn't ask for anything more.

Pandro S. Berman's directing put on an atmospheric opus called "Down Dixie Way," which has a setting that approaches some of the lovelier photo of the picture, a stately old Southern mansion and a dance with its rare dances and its hinge of [illegible]

My Evening Te
August 20

Famous Griffi at Strand

At the Strand Theatre th Wark Griffith's newest fil "White Rose," is shown time at popular prices. T the film was fully reveal when the big house was f flowing.

In "The White Rose," Mr found a story to his likin velops the theme in pictur ing charm, with incidents pathos and climaxes of r fire in this tale of the country of Louisiana.

The picture was actuall Louisiana, and its atmosp yond reproach. "The Whi one of the most affecting ever made by this master drama.

It is a typical Griffith ca pears in this film. Miss one of the first and best players, returns to the scre worthy of her exquisite art.

Ivor Novello, musician-co now equally potential as an leading role in a cast whi such famous names as Caro Lucille La Verne, Neil Hamil Strong, Jane Thomas, Ka Erville Anderson, Herbert Su Burke, Mary Foy and Charle

The extraordinary length "White Rose" does not perm tomary inclusion of musica features and this part of th is curtailed to the extent of only a prelude in place of Strand Symphony Orchest overture. For musical acco the original score by Joseph is used.

ADVERTISEMENTS

San Franc Call-Post

MAE MAR SUPREM 'WHITE R AT STR

The atmosphere of Los Angeles—but the the Mason and Dix meates the Strand thi D. W. Griffith's most the silent drama, Rose," holds the mented by a clever "Down Dixie Way," chon and Marco in cord with the motif of

It has rather become write of a Griffith p masterpiece. The broken in the case "Rose," for in the ligh W. has done before ture of his appea dimmed.

Not that it isn't entertainment. It is. Mae Marsh alone ge people for above the usual run of film pro of they there is the and backgrounds action is fair and the show the action mo The producer is said the North in his search The result has fully

PAGE

San Francisco (Cal) Bulletin
August 20 1923

"The White Rose" Hit At Strand

There has been as much interest in D. W. Griffith's latest production, this, his 16th offering, as in the with comment it has aroused, that the picture is being crowded with playgoers during this week at the Strand.

"The White Rose" is not the greatest picture Griffith has ever made. It is a picture that will get you, however, and across who can sit through the performance without emotion would indeed be impossible to imagine.

The story is a sad one, very human, and colored with comedy incidents of the most amusement variety that get a laugh every time.

GRIFFITH'S TOUCH

It is the touching personality that gives the film, that the director, The touch of the master craftsman is seen in every sight and it is this that leaves the mind where the story of a young girl would have strayed unnoticed.

Lucille La Verne, Neil Hamilton, Jane Thomas, Kate Lester, Erville Anderson, Herbert Sutch, Burke, Mary Foy and Charles Stevenson are in the cast.

WONDERFUL VIEWS

The town is of the South in post bellum days. It shows the home and the quaint old Southern mansion, the bayous, the cypress trees and the lily ponds.

Another interesting part of the picture is that in which the photo of Mae Marsh, the heroine, is shown in the [illegible] of the cypress trees, the [illegible] of the cypress trees, the [illegible] of the cypress trees,

r (Cal) Post - Aug. 13. 1923

ATTRACTIVE FILMS N ON THEATER STREET

Griffith Production, a Harry Carey ern and a Picture of Riley's Famous oem Among the Featured Movies

(By BETTY CRAIG.)

owds poured into Theater street Sunday quite as abund- e rain poured from the sky in the evening.

is a little bit of everything in the film world offered the here are both new and old pictures and they are gen- good.

and Princess show D. W. test production, "The ;" the Isis had Harry estern; The Colorado has of the Rich," and the James Whitcomb Riley's etheart of Mine."

"THE WHITE ROSE" AND PRINCESS.

way, over a period of . Griffith has produced res that have built for in the affections of the ublic which none can as earned the right to be aster." By quality of p, breadth of mind and entifulness of experience can take the simplest bellish it until it stands ng and sincere drama of heart. This is what he ith "The White Rose," e seen at the Rialto the- of this week.

Rose" is the simplest of It has been told a thou- Yet, the way D. W. Grif- he tale becomes new, hu- ive. It affords a vehicle h in which that little ac- the very heights of emo- Mr. Griffith, it has long ts more out of his players than any other director. The case of Mae Marsh easily proves it. What he has done to this girl to develop her histrionic powers is the work of genius.

There is a sweetness, a beauty, a generalness of appeal about "The White Rose" that delights all sorts of audiences. With marvelous deftness the details have been embroidered upon the story, until it looms forth a shining and outstanding achievement. It holds one intensely interested thru- out its uncommon length. It touches the heart.

Mr. Griffith took his players down into the lovely bayou country of Louisiana, and there filmed his scenes amid the most beauteous as- pects of nature. The very oak under which Evangeline is said to have slept is shown.

The picture was shown Saturday and Sunday at both the Rialto and Princess but, beginning Monday, it will hold forth at the Rialto alone.

Dallas Tex News August 13. 1923

MASTER HAND SEEN IN 'THE WHITE ROSE'

MAE MARSH SCO TRI- UMPH IN FILM ACE THEATE

In both film and music the mas- ter hand of David Wark Griffith is in evidence from start to finish in "The White Rose," which opened Sunday at the Palace. Mae Marsh, who possesses one of the most ex- pressive faces in filmdom, reaches new heights of histrionic greatness as Teazie, the orphan girl, who loved not wisely but too well.

Ivor Novello does some fine work as the clergyman-hero, but there are places where he fails to measure up as a perfect foil to the winsome Miss Marsh. Carol Demp- ster as the other girl gives a satis- factory, although not an exalted, performance. It is possible, how- ever, that these two are better than they seem, and that it is simply that they are eclipsed by the super- lative work of Mae Marsh.

The story is of touching tender- ness. Comedy is infused largely by the introduction of negro charac- ters. Most of the exterior scenes show the streamers of Spanish moss on the trees, the picture having been taken in Louisiana. Incident- ally the scenic effects and the pho- tography are of high order.

Not since moving picture cam- eras began catching human emo- tion has a lens ever caught so much of the expression of a girl receiv- ing her first real kiss as in this production.

Although the story is strong and daring it is handled with such deft- ness of touch that one realizes only the demand for sympathy, not the direct causes back of that demand. The climax is gripping and power- ful. The musical score arranged for the production under the super- vision of David Wark Griffith is rendered by Don Albert and his or- chestra.

Miss Hazel Sparks and George E. Wilkin won liberal applause with their singing of "Just a Song at Twilight" in colorful setting as the atmospheric prologue.

A memorial picture of Harding funeral scenes and a comical trap- fable also are on the program.

San Francisco (Cal) Examiner Aug. 15 1923

San Francisco (Cal) Examiner August 16 1923

MAE MARSH IN "WHITE ROSE"

THREE interesting things about "The White Rose," which will be shown at the Strand Saturday, where it will probably have a run of some weeks, are the return of Mae Marsh, whom everybody recalls in "Birth of a Nation," the change in Griffith from a spectacular realist to a poet, and the presence of Ivor Novello, English actor, as leading man.

Novello makes his second screen appearance in this picture. His first was in "Gypsy Passion," a French film shown at the Pantages last year, in which he played opposite Mme. Rejane, the old tragedienne who has since died. He is unusually good-looking, a competent actor, and is destined to be very popular. He is better known as a song writer than an actor, being the author of "Keep the Home Fires Burning," the ditty which had such vogue during the war.

* * *

In some sequences Griffith's story has a delicacy, a sheer beauty, both in narration and in pictorial effect that is superior to anything he has yet done.

From the outset, with subtitle and with action, Griffith pre- pares the spectator for a tragedy.

A girl leaves an orphan asylum and obtains work in a Louisiana winter resort hotel. Cast into the world a budding woman, she soon acquires the hard veneer of dance hall and contact with crude men and girls. But she is still the same sweet girl within.

The youth, about to enter the ministry, sets out to see something of the world. His path crosses that of the girl. When they part the subtitle reads, "Though neither of them knows it, this is to be fare- well." It isn't their farewell.

* * *

Intentionally or unintentionally the spectator is led then and there to believe that only tragedy can come of this love affair.

Later, the girl is dying after being buffeted about with her baby and drenched in a rain storm that would bring death to almost anyone.

Fate—and D. W.—take her to a negro shack on the plantation of the young girl the minister has just proposed to.

And there the story ends, the heroine and the minister living hap- pily ever after and the other girl marrying a young fellow who had loved her all along.

* * *

Little more could be said for Mae Marsh than that she is as effective as she ever was. Any number of our feminine stars would be paid a pretty compliment were they called as talented as Mae Marsh.

Carol Dempster is fragile, beauti- ful and innocent and that is all that is required of her in this picture. Griffith took advantage of every op- portunity to show Novello and Miss Dempster in close-ups without one object in the background to detract from the projected portrait.

MAE MARSH and Ivor Novello, the young English actor, in Griffith's "The White Rose," scheduled for the Strand.

San Francisco (Cal) Chronicle August 18 1923

San Francisco (Cal) News 8/15/23

WHITE ROSE AT STRAND SATURDAY

D. W. Griffith's newest picture, "The White Rose," begins an en- gagement at the Strand on Satur- day. This will mark the first show- ing of this film at popular prices, the only other showing being at the Lyric Theater in New York, where the prices ranged up to $3 a seat.

"The White Rose" tells a story of an orphan girl and a young divinity student, who meet when the latter is making a walking tour to learn of the world and its ways. What transpires is said to result in a denouement of compelling power and tender beauty.

Mae Marsh, after a long absence from the screen, returns in the stellar role. Ivor Novello, a hand- some young English actor, has won immediate recognition as the young preacher in this story. Carol Demp- ster, so popular in several previous Griffith successes, essays the part of a girl of high Southern family.

Pittsburg (Pa) Index August. 18. 1923

THE

PROBABLY the most de- lightfully artistic and by far the greatest heart ap- pealing story yet to come from D. W. Griffith, is his newest offering "The White Rose," w[illegible] be shown at the Grand the week [illegible] August [illegible]20. The tale of "The White Rose" has to do with an orphan girl and a young divinity student who meet when the latter is making a walking tour to learn of the world and its ways. What transpires results in a denoue- ment of compelling power and tender beauty.

Scene from "The White Rose," the Mae Marsh-Ivor Novello feature at the Grand Theater.

Mae Marsh, after a long absence from the screen, returns with the best single effort of her considerable career. Her characterization of the orphan girl will long stand as one of the great things in the world of acting. Ivor Novello, a handsome young English actor, has won immediate recognition as the young preacher in this rich story. Carol Dempster, popular in previous Griffith successes, essays the part of a girl of high Southern family. Neil Hamilton, a newcomer to the screen, is now heralded as a "Griffith find" as a result of his characterization of the lowly grocer boy who makes a name for himself. Porter Strong, Lucille LaVerne, Kate Bruce, Jane Thomas, Charles Emmett Mack, Erville Alderson, Herbert Sutch and Joseph Burke are the others in the cast.

In addition to the picture, Fanchon and Marco gayeties will present a new revue called "Down Dixie Way," which will be a super-prologue for "The White Rose."

Sun News 8/18/23

GRIFFITH FILM AT STRAND FEATURE

The first popular-priced pre- sentation of D. W. Griffith's "The White Rose" comes to the Strand Theatre tomorrow, to remain for one week. Mr. Griffith gives three reasons for the production of "The White Rose"—irresistible ones, he says. First, because he had found a story by Irene Sinclair as sen- tentious as Longfellow's "Evange- line"; second, because this marks the return of Mae Marsh of "Birth of a Nation" fame to the screen, and third, because a young English actor, Ivor Novello, was impor- tant[illegible] for the film.

San Francisco (Cal) Examiner aug. 19. 1923.

MAE MARSH IN "THE WHITE ROSE" AT THE STRAND

Ivor Novello (Strand)

My Evening Telegram August 19 1923

"White Rose" and Revue at the Strand

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Its previous showing was at the Lyric in New York where the prices ranged up to $3 per seat.

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Carol Dempster, popular in pre- vious Griffith successes, essays the part of a girl of a southern family.

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Pittsburgh, Pa. Gazette-Times August 19. 1923.

GRIFFITH FILM AT THE STRAND

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Among Mr. Griffith's reasons for pro- ducing "The White Rose" were three irresistible ones. The first one that he said today in the place by Irene Sinclair a theme as potent as that of Longfel- low's "Evangeline." Second, the film star said he have been never satis- fied to wait the pictorial beauty and dramatic intensity. The second reason was the re- turn of Mae Marsh to the screen and to the Griffith film, where her fans were first introduced to "The Birth of a Nation," and the third reason was the appearance of Ivor Novello, a young English actor, who he felt would be an asset to the Mark Strand and the pictures. In a private photo- graph [illegible]

Because of the film contents, con- ceived by Director Griffith, the Mark Strand has the great [illegible] The Mark Strand has the great [illegible] the Griffith film [illegible] the Mark Strand [illegible] the Griffith film [illegible] the Mark Strand [illegible] the Griffith film [illegible] the Mark Strand

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My Herald 8/19/23

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My Evening Telegram. 8/20/23

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The story is reminiscent of "The Scarlet Letter"; here again the man is a clergyman seeking to lead others into the light while his own soul writhes in the darkness of a menacing conscience. The man suffers fully as much as the girl he has wronged, and not until he has made restitution is he (or the audience) at peace.

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My Evening Telegram
August 20 1923

Famous Griffith Film at Strand Theatre

At the Strand Theatre this week David Wark Griffith's newest film play, "The White Rose," is shown for the first time at popular prices. The success of the film was fully revealed yesterday when the big house was filled to overflowing.

In "The White Rose," Mr. Griffith has found a story to his liking, and he develops the theme in pictures of appealing charm, with incidents of poignant pathos and climaxes of real dramatic fire in this tale of the Bayou Teche country of Louisiana.

The picture was actually made in Louisiana, and its atmosphere is beyond reproach. "The White Rose" is one of the most affecting film dramas ever made by this master of camera drama.

It is a typical Griffith cast which appears in this film. Miss Mae Marsh, one of the first and best of Griffith players, returns to the screen in a role worthy of her exquisite art.

Ivor Novello, musician-composer, and now equally potential as an actor, has a leading role in a cast which includes such famous names as Carol Dempster, Lucille La Verne, Neil Hamilton, Porter Strong, Jane Thomas, Kate Bruce, Erville Anderson, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack.

The extraordinary length of "The White Rose" does not permit the customary inclusion of musical and film features and this part of the program is curtailed to the extent of presenting only a prelude in place of the Mark Strand Symphony Orchestra's usual overture. For musical accompaniment the original score by Joseph Carl Breil is used.

San Francisco (Cal)
Call-Post 8/20/23

MAE MARSH IS SUPREME IN 'WHITE ROSE' AT STRAND

The atmosphere of the South—not Los Angeles—but the South below the Mason and Dixon line, permeates the Strand this week, where D. W. Griffith's most recent gift to the silent drama, "The White Rose," holds the screen, supplemented by a clever stage number, "Down Dixie Way," put on by Fanchon and Marco in complete accord with the motif of the film play.

It has rather become customary to write of a Griffith production as a masterpiece. The custom must be broken in the case of "The White Rose," for in the light of what D. W. has done before this latest picture of his appears somewhat dimmed.

Not that it isn't excellent screen entertainment. It is. The work of Mae Marsh alone stamps it as a picture far above the average of the usual run of film plays. And on top of that there is the exquisite natural backgrounds in which the action is laid and the adept way in which the action itself is handled. The producer is said to have scoured the South in his search for locations. The result has fully justified the effort.

FALLS SHORT

The trouble is we have come to expect "big" productions from Griffith. Stories big in theme and big in handling. "The White Rose" is neither. It is laid along well grooved lines and, though it has its big moments, they are represented in terms of common market place. And the old film scene of "Way Down East" [illegible] which picture incidentally it is largely copied.

But don't make any mistake. "The White Rose" is a film play worth while in every respect. It is a beautiful story, beautifully told. Only that it is not a Griffith production brings it to the comparative category. Griffith has set himself a high mark in his own profession and it is not to be expected that he can reach the heights every time. But he has reached them often enough to be spoiled when he falls short.

MAE MARSH SUPREME

The work of Mae Marsh is a revelation. The part of a Southern girl, [illegible] than the "Tessie" of the [illegible] Mae Marsh has given the role of Tessie, the girl who is betrayed by a Southern gentleman and who dies in the end, a touch of reality that is almost too much for the average film fan. Tessie is a character of the South, of the South of the old days, of the South of the days before the war. Mae Marsh has given the character

my Daily News 8/22/23

"THE WHITE ROSE"

By IRENE.
Story by IRENE SINCLAIR.
Directed by D. W. GRIFFITH.
Released by UNITED ARTISTS.
Presented at the STRAND THEATRE.

Let us tell om experience it's a mighty hard job to get in or out of the theatre this week. We barely escaped a crushing death after we had given Mr. Griffith's latest work of the screen our full measure of appreciation. We haven't seen such crowds since the days of "Way Down East."

Joseph Burke

Because "The White Rose" is not quite new to the Bright Lights, having run for a while at the Lyric Theatre, when THE NEWS printed a review of the film, we decided yesterday to become an "inquiring reviewer." We made only two inquiries. First we asked a woman on the ticket line why she was going in, and then we asked a man, slowly working his way out of the crowded theatre, how he liked the picture. The woman, a well-spoken person of the roundabouts of fifty (we hope we're right in this), said this: "I saw the picture at the Lyric and I enjoyed it so much that I just had to come to see it again. I hope I get in"—this added because she was at the far end of the line. The man, a blunt sort of creature moment at the with eyes full of tears, simply declared: "I went to see the picture because it looked like the best catch on Broadway this week, and though I haven't seen and won't see the others, I guess I'm right. I usually am."

Mae Marsh and Ivor Novello

And now for those who have not been either on the waiting line or inside the theatre. The story concerns a little orphan cash girl (Mae Marsh), for whose misfortune a student of ministry (Ivor Novello) is responsible. Fortunately, from the landlord (Joseph Burke) of the inn in which she had worked, the student learns of the girl's disgrace, too late to make amends for what had happened, but soon enough to make things go happily forever after.

Both Miss Marsh and Mr. Novello are a credit to the screen. The latter, as you know, is an Englishman, quite a newcomer, while the former makes her return to the silver sheet in "The White Rose" after a lengthy absence. As the richest girl in Bayou Teche, that part of Louisiana famed in Longfellow's "Evangeline," Carol Dempster does little, but does it well. On the whole, the cast is quite hop-scotch.

Yes, we're sure you'll enjoy this picture. There's no unusual angle, to be sure, but the sweet sincerity of it all, coupled with the gorgeous settings, somehow moves its audiences to tears. Will Mr. Griffith never stop making us cry?

my Evening Telegraph Aug. 26 1923

my Evening Telegram 8/24/23

LESTINA BURIED.

Adolph Lestina, for years a stage and screen actor, and for a long time a member of the D. W. Griffith Stock Company, was buried yesterday. He died Monday from heart failure. During his time on the stage Lestina played in the support of some of the best-known players of yesteryear and was looked upon as an excellent screen character man.

San Francisco Cal Journal 8/26/1923

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D. W. Griffith's latest production, "The White Rose," which opened last Saturday at the Strand Theater, is proving a decided success. This tale of the South with all its beauty and compelling effect brings the talented Mae Marsh back to the screen after an absence of several years. She is more appealing than ever as the little orphan girl who turns flapper and falls in love with a young divinity student. Ivor Novello, who portrays the youthful preacher, bids fair to become a popular idol. Carol Dempster and Neil Hamilton are in the cast with Porter Strong and Lucille La Verne, who play the negro lovers in some delightful comedy scenes.

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my Telegraph Aug. 26 1923

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San. Francisco Cal Journal 8/26/23

THE GRIFFITH TOUCH

"The White Rose" Makes Simple Yet Telling Point via the Humble Banana

By JOSEPHINE BARTLETT

IN EVERY ONE of D. W. Griffith's pictures since "The Birth of a Nation" the observant have been given something in the way of a screen or directorial innovation to think about. Even in that sad hodge-podge "One Exciting Night" there was a point or two made that immediately aroused a pleased gleam of recognition and commendation from the otherwise languorous eye.

One of these, it may be recalled, is where Carol Dempster, in the role of the young heroine about whom the zig-zag plot revolved, is standing in the conservatory, puzzling over her fate. After a space the child gives up her problem and sadly makes her way out of the room. But—she doesn't walk away as the average director would have pictured a heroine as walking; even in her sadness and bewilderment she steps—as a child would—only from one black square in the floor to the other.

It is little points such as these that stick in one's memory after seeing Griffith's productions. He has a knack of weaving a commonplace or two into the dramatic texture of his plots, and these almost invisible "bits" are what impress upon his pictures a far higher stamp than any of his "super" effects.

In "The White Rose," now showing at one of the Market street playhouses, Griffith has gone a step further in the transmutation of an ordinary, petty incident into something that startles by its sheer simplicity.

The incident in question is where the "villain," in the very midst of his villainy, is shown eating a banana.

Somehow the spectacle of this admittedly low-minded and sinister man, sitting in one of the garden seats and so calmly peeling and enjoying a banana provides a sort of shock that stirs up a long and revealing train of thought.

After all, a villain's life is not entirely composed of villainous postures and plots. He is exactly like other men in the aspect and conduct of daily life. He must sleep, buy neckties (not necessarily of the villainous variety), sneeze occasionally, go to the dentist—and, if he likes them, eat bananas.

When this brief incident came upon the screen, here and there in the audience a few persons giggled. But in the fleeting glance that I took—after my own astonishment had passed—I seemed to detect in the faces of those around me a reflection of the same feeling.

After all, if a "man may smile, and smile and be a villain still," surely he may eat a banana with no loss to his villainy?

my Film Daily 8/26/23

Holding "White Rose" Over

"The White Rose" will play a second week at the Strand. The week of September 2, Harold Lloyd's latest, "Why Worry?" goes in for a two weeks' run.

"The Eleventh Hour," a Fox picture, goes into the Cameo for two weeks.

San Francisco Cal News August 28 1923

San. Francisco Cal Bulletin Sep 1 1923.

"White Rose" Remains for Third Week

The Strand announces the third week of D. W. Griffith's master film, "The White Rose," which has been playing to big business for the past two weeks. The picture is in ten reels and considered the best thing that D. W. Griffith has offered since the "Birth of a Nation."

The story is a most appealing one and carries a heart interest in a way that only the mind and direction of Griffith has been able to inject on the silver sheet. Mae Marsh as the little orphan girl seems to crawl into your heart and you love her from the time she first appears and love her more as the picture progresses. She is supported by a cast that live the parts designed to them.

Ivor Novello, the popular English actor that Griffith introduces, has gained instant success and Carol Dameter has never done anything better. Others in the cast are Neil Hamilton, Porter Strong, Lucille La Verne, Charles Emmett Mack and Herbert Hatch.

The "Gayeties," under the direction of Fanchon and Marco, will offer a musical revue, "Down Dixie Way," with new songs, dances and new specialties for the third week. The music is furnished by Havana Serenaders. George Vest is at the organ.

Los Angeles Cal Express Sep 1. 1923.

"Model Youth" Wins Film Contract in Griffith Company

BEHOLD a handsome hat model. You may have met him before.

Neil Hamilton, practically unknown to motion picture patrons, was recently signed by D. W. Griffith for three and a half years, at a very good figure. Hamilton, who appears in Mr. Griffith's latest production, "The White Rose," had played only "extra" parts up to the time he secured the Griffith engagement from which the long-term contract resulted.

Mr. Griffith, who wanders about in quest of players and films, happened in on a stock company performance one day in Brooklyn and observed Hamilton playing a small part in support of Cecil Spooner. The appearance and work of the youth appealed to the motion picture producer. He was, therefore, given the finest opportunity to appear in a leading role with Mae Marsh, Carol Dempster, Ivor Novello, Lucille LaVerne and others in "The White Rose."

Born in Reno, Nev., Hamilton went to New York City in his teens and worked as clerk in an office. He got his first minor motion picture job for Mack Sennett, then he played with Mae Marsh in a Sennett comedy, "Dollars and Sense." There was Mabel's real first break in motion pictures, that Griffith, the company grew weary waiting for Mabel to show up, asked Mae Marsh if she knew anyone who could take the part. Miss Marsh said she knew a young man who could do it, and Griffith said, "Bring him on." Mae Marsh brought Hamilton to the Griffith studio and he was given the part. Griffith was so pleased with the work of the youth appearing in the sequence, as a result Hamilton was put for a leading part in "The White Rose."

Hamilton has appeared with De Wolf Hopper in "The Better 'Ole," and with Grace George in "The Ruined Lady." He schools for a season in Cincinnati with the Shubert Stock Company. He played the male lead in "Pollyanna" and played Peggy Wood in "Lady Butterfly." He also appeared in "Abie's Irish Rose."

During his varied career he has put much in small break, including advertising in Detroit, worked for months in Boston, Mass., as a Pullman Porter on Boston, Mass., as a Pullman Porter on Boston, Mass., as a Pullman Porter on

M. P. Classics Brooklyn, NY
August

Carol Dempster and Ivor Novello in "The White Rose"

The Celluloid Critic

Laurence Reid Reviews the Latest Photoplays

WE have become accustomed to await eagerly David Wark Griffith's annual season. Ever since he was exalted as the saviour of the screen by taking it seriously enough to make capital of its unlimited scope in "The Birth of a Nation," the army of producers, directors, photographers, and all of their camp followers have placed him on a pedestal as the master magician of the silversheet. Perhaps that is why his celluloid documents are weighed so carefully. Once let a masterpiece be executed and the designer of it must live up to his genius.

D. W. disarms us, however, with "The White Rose," (United Artists) which ushers in his new season. He frankly states in the program and in the advertisements of his attraction that great photoplays are not necessarily bound up in spectacular display—that the story is the thing. True enough. Yet he sort of indicates his own spectacles along with those of his imitators in his statement.

So the spectator must take him at his word and discover if "The White Rose" is comparable to the pictures which have placed him on the heights. Frankly it is not.

The Griffith flair for sentiment is dominant here. He places stress upon the double standard of morals in a story which is said to be a slice of life instead of fiction. Simplicity is a great virtue in all story telling, but when it is employed it should be told in sharp, vital strokes so that the theme despite its familiarity stands out like a cameo. The director has hit the mark in carrying the spectator along on a sentimental journey, but his picture is so long and burdened with inconsequential details that it loses its vitality in the early scenes and does not regain it until the climax.

What we found to be the most important factor in sustaining the interest is Mae Marsh's very human study of the outcast. It is a triumph for her art and personality. Under Griffith's guidance (after all, he is best in igniting the divine spark of his players), she contributes a performance so sincere, so compelling, so rich in heart appeal, that the response is overwhelming in admiration and sympathy. Years of retirement have mellowed her heart. She is matured now in body and mind. Watch her trying to make herself attractive to men as she flirts with them behind

Every month from now on, CLASSIC will distinguish the best photoplay of the month by giving it a page all by itself. Mr. Reid picks out "The White Rose," for that honor, for this time, as the best of a not very good month.

Los Angeles (Cal) Express Sep 4 1923

DOWN SOUTH

MAE MARSH TRIUMPHANT IN STORY OF LOUISIANA BAYOU COUNTRY

YD

GRAUMAN'S THIRD STREET, "THE WHITE ROSE"—Suggested by a story related by Captain Staunton of Louisiana; scenario by Irene Sinclair; directed by David Wark Griffith.

CAST—Bessie Williams, Mae Marsh; Marie Carrington, Carol Dempster; Joseph Beauvarde, Ivor Novello; John White, Neil Hamilton; Auntie Easter, Laura La Verne; Appolo, Porter Strong; cigar stand girl, Jane Thomas; an aunt, Kate Bruce; [illegible] the world, Brville Alderson; the [illegible] Herbert Sutch; the landlord, Joseph Burke; [illegible] landlady, Mary Foy; guest at inn, Charles Mack.

By CHARLES GOSS

AROUND Third and Broadway yesterday it was like the good old days. Long lines of theatergoers standing two abreast awaited their turn for admission to the pretty playhouse of Sid Grauman's and when inside they were further reminded of former days by seeing the Western premiere of a Griffith photoplay, in itself an event of theatrical importance ever since "Birth of a Nation" and "Intolerance."

And, if the new production, "The White Rose," is to be taken as a balance sheet indicative of the present state of Mr. Griffith's ability, his genius for appealing directly to the heart will be found as potent as ever.

As assets he has Mae Marsh, whose "come-back" to the screen marks her an actress of rare charm; a locale entirely unexplored heretofore by the camera; a new matinee idol, Ivor Novello, who will bear watching in future productions, and lastly and most important of all, the ability to tell a simple little story in terms of screen poetry.

As liabilities there are a crop of subtitles that for sheer sentimentality take the prize. They preach like paragraphs from the works of Harold Bell Wright; they strive to be "literary" and miss and they italicize and underscore words repeatedly; there is overdirection in some of the earlier scenes in which Miss Marsh seems to be doing an imitation of Dorothy Gish in "The Country Flapper," one of last season's worst pictures; there is Carol Dempster, who, in all fairness it must be admitted, does better work than usual, but at that it is far below standard; there is comedy in which some burnt cork artists take part that is lamentable, and the feature is too long.

But in the work of Miss Marsh there is reason for much rejoicing. Her art is deeper and more mature than when she left the screen some few years ago. Particularly in the episode in the Negro cabin, where she is united to the man she loves, does the pathos stab at the heart.

Moss-draped oaks, sluggish rivers, down which float masses of water-hyacinth, manor houses, whose white pillared "fronts" denote aristocracy and hospitality; Negro quarters at odd contrast with the master's house—all these are compelling backgrounds for the Louisiana story and the photography is exceptionally fine.

The new leading man, Ivor Novello, seen on the screen before in productions with a foreign trade mark, makes his debut under the Griffith banner. He has a sort of spiritual handsomeness that fits him well for the role of the erring clergyman.

Another newcomer is Neil Hamilton, erstwhile artist's model, dark, handsome, who plays a minor role acceptably.

There are no mob scenes in "The White Rose"; no spectacular effects; no tense climax, but a story not unlike Hawthorne's "Scarlet Letter," told simply and with the effectiveness that is representative of David Wark Griffith.

Los Angeles Cal Times Sep 4/1923

"THE WHITE ROSE"

GRIFFITH HITS NEW NOTE IN SCHEME OF LATEST

YD

By Edwin Schallert

This time there are no villains; no mobs; no wild careening to a finish. There is, instead, in "The White Rose" a story of human feeling and human appeal in which motives that are perhaps deep and from the heart find their way ultimately to a surface of light amid the flowers and the willow trees of the Bayou Teche in the vicinity of old New Orleans. D. W. Griffith has found a new way, seemingly, to garland his tokens of sentiment on the screen.

"The White Rose" was shown here for the first time yesterday afternoon at the Grauman theater of memories on Third street. It was like a resuscitation for the once-favored film theater. I have seldom seen such throngs there since the major interest of its controller was transferred elsewhere.

You sensed the presence of even that public that used to attend the Griffith premieres, when they were given with lavish investiture. Doubtless seizing the opportunity afforded by a holiday, many yielded to the enticement of Mae Marsh acting once again under the direction of the formerly acclaimed master.

"The White Rose" seemed singularly appropriate for this occasion. It offered so much to stimulate recollections of Griffith's successes of other days, and at the same time gave a possible glimpse of something new. Despite its fault, I feel it stands as the most important contribution to the screen that "D. W." has made since "Way Down East" and possibly even since "Broken Blossoms."

The beauty of the natural settings and the work of the principals under the Griffith guidance are what make the picture—this and a story simply told. While the director may exhibit in bold relief all his most familiar sentimental failings in "The White Rose," he has kept his plot free. He has not sought any wild climaxes, nor has he labeled his people in his conventional way.

There is, to be sure, a certain endlessness to the manner in which the story is told. In fact, there is not enough story really for so long a play. One vital sequence of happenings only and the rest merely recriminations and remorse. But the romance of the student minister for the little orphan girl of the bayou resort holds that spell which always belongs to an impossible and sympathetic love.

The situation in the picture reminds one just a little of "The Scarlet Letter." The woman is, in a sense, branded for her apparent fault, while the man goes through much the same pangs of conscience as the minister in the Hawthorne story.

I find much fauld with the style of the Griffith subtitles. I see their purpose in that he has sought to chop out dialogue by adopting a sort of narrative vein. At the same time his titles could have shown far more imagination, and could be cut down to half their present number. As they now stand they are stilted, academic and even stupid.

Those scenes in which Mae Marsh registers suffering go straight to the heart. In the early part of the picture she indulges in Griffith grimaces ad nauseam, but the culmination of her patient battle for the safety of herself and child when she is reunited with her lover is almost certain inspiration for tears.

Ivor Novello is the first matinee-idol type that has been seen in some moons. There is not always conviction to his acting which is curious in view of the general sensibility of Griffith performers, but there is serenity and poise to his presence and his personality.

Carol Dempster seems to add far more to this picture in a secondary role than she has added to pieces on the lead. There is outstanding charm to her work.

Most of all though, after certain scenes of Miss Marsh herself, one must credit the characterizations—the humor offered by the colored folks portrayed by Lucille La Verne and the late Porter Strong. The landlord of Joseph Burke and the landlady of Mary Foy are perhaps quite typical, while the cigar stand girl portrayed by Jane Thomas is a pleasant little bit. Neil Hamilton should also be mentioned for a sincere portrayal.

This time Griffith has had no dates tattered down. He has sought to retain a simple story with sentiment. He has advanced with the creation of a new type, and he has brought some fine characters to the screen through his theme and the skill of his players. If you can depart to see a picture that is longer in the telling than it should be, you will enjoy the charm of "The White Rose."

Cleveland (Ohio) Sep 6 1923

Mae Marsh Is Featured in 'White Rose'

New Griffith Film to Be Shown at Stillman Theater Beginning Sunday.

BY BILLY LEYSER

D. W. GRIFFITH'S latest film production, "The White Rose," comes to the Stillman theater Sunday.

Connected with the filming of the photoplay and the exhibition of the picture are several incidents of interest.

First, it brings back to the silver sheet one of D. W. Griffith's first players—Mae Marsh.

Miss Marsh was introduced to the screen by Griffith shortly after he started producing photoplays at the time Mary Pickford, the Gish Sisters, Mack Sennett, Owen Moore, Arthur Johnson and several other players were being hailed as stars.

When he began producing one and two-reel pictures for the Biograph company, Chaplin and Keaton virtually were unheard of and a film which measured 3,000 feet was known as a superproduction.

Miss Marsh has the featured feminine lead in "The White Rose."

Ivor Novello, screen and stage idol of England, makes his initial bow as a Griffith player in this film. In fact, it is his first American-made production.

Back in London Novello is one of the recognized song writers in England, but since he has "tasted" of the American cinema world, now plans to divide his time between England and America, passing his moments writing and publishing songs.

He was exceptionally enthusiastic when Griffith signed him for the featured male role in "The White Rose" and claims the people in England will be delighted with the production.

Another player well known to Cleveland audiences but who has died since the completion of this production is Porter Strong.

Porter, it will be recalled, appeared in person at the Stillman when Griffith's "One Exciting Night" was presented.

Though he had a sort of minor role in the present production and registered most convincingly. It is as his role of Apollo in "The White Rose" is by far his best performance.

The story was filmed in Mamaroneck, L. I.; Miami, Fla., and in and around the Bayou Teche, the southern home of Evangeline as immortalized by Longfellow.

Other players featured in this picture are Carol Dempster, Neil Hamilton, Lucile La Verne, Jane Thomas, Kate Bruce, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack.

M. P. News Sep 8 1923

Varied Publicity Campaign for "The White Rose"

Howard Pree Kingsmore, manager of the Howard theatre, Atlanta, Ga., recently put "The White Rose" over with an exploitation campaign which endorsed every possible feature, a few of which we enumerate below.

The Howard theatre does not make a custom of holding special showings, but in the case of "The White Rose" circumstances were such that it was necessary to represent special showings.

[illegible]

Los Angeles (Cal) Herald Sep 4 1923

DELIGHTFUL

[illegible]

Los Angeles (Cal) Record 9/4/23

WHITE ROSE IS AT GRAUMAN'S

GRAUMAN'S—"The White Rose," D. W. Griffith's new production, with a cast headed by Mae Marsh.

10 Bs. FED TAYLOR

"The White Rose" seems to me to be the finest achievement of Griffith's career.

With only one of his previous screen works can it be compared—"Broken Blossoms." And "The White Rose" has an entertainment dominating appeal "Broken Blossoms" was flavored with poetic realism in a tragic mood.

Mae Marsh is a revelation in this picture. She is the joy girl of Bayou Teche—the girl of Bayou Teche—[illegible] [illegible] [illegible] [

ily News 8/22/23

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In "The White Rose," now showing at one of the Market street playhouses, Griffith has gone a step further in the transmutation of an ordinary, petty incident into something that startles by its sheer simplicity.

The incident in question is where the "villain," in the very midst of his villainy, is shown eating a banana.

Somehow the spectacle of this admittedly low-minded and sinister man, sitting in one of the garden seats and so calmly peeling and enjoying a banana provides a sort of shock that stirs up a long and revealing train of thought.

After all, a villain's life is not entirely composed of villainous postures and plots. He is exactly like other men in the aspect and conduct of daily life. He must sleep, buy neckties (not necessarily of the villainous variety), sneeze occasionally, go to the dentist—and, if he likes them, eat bananas.

When this brief incident came upon the screen, here and there in the audience a few persons giggled. But in the fleeting glance that I took—after my own astonishment had passed—I seemed to detect in the faces of those around me a reflection of the same feeling.

After all, if a "man may smile, and smile and be a villain still," surely he may eat a banana with no loss to his villainy?

My Film Daily 8/26/23

Holding "White Rose" Over

"The White Rose" will play a second week at the Strand. The week of September 2, Harold Lloyd's latest, "Why Worry?" goes in for a two weeks' run.

"The Eleventh Hour," a Fox picture, goes into the Cameo for two weeks.

San Francisco Cal News August 28 1923

San Francisco Cal Bulletin Sep 1 1923

"White Rose" Remains for Third Week

The Strand announces the third week of D. W. Griffith's master film, "The White Rose," which has been playing to big business for the past two weeks. The picture is in ten reels and considered the best thing that D. W. Griffith has offered since the "Birth of a Nation."

The story is a most appealing one and carries a heart interest in a way that only the mind and direction of Griffith has been able to inject on the silver sheet. Mae Marsh as the little orphan girl seems to crawl into your heart and you love her from the time she first appears and love her more as the picture progresses. She is supported by a cast that live the parts assigned to them.

Ivor Novello, the popular English actor that Griffith introduces, has gained instant success and Carol Demster has never done anything better. Others in the cast are Neil Hamilton, Porter Strong, Lucille La Verne, Charles Emmett Mack and Herbert Sutch.

The "Gayeties," under the direction of Fanchon and Marco, will offer a musical revue, "Down Dixie Way," with new songs, dances and new specialties for the third week. The music is furnished by Stevens' Serenaders. George Vast is at the organ.

Los Angeles Cal Express Sep 1. 1923.

"Model Youth" Wins Film Contract in Griffith Company

BEHOLD a handsome hat model. You may have met him before.

Neil Hamilton, practically unknown to motion picture patrons, was recently signed by D. W. Griffith for three and a half years, at a very good figure. Hamilton, who appears in Mr. Griffith's latest production, "The White Rose," had played only "extra" parts up to the time he secured the Griffith engagement from which the long-term contract resulted.

Mr. Griffith, who wanders about in quest of players and ideas, happened in on a stock company performance one day in Brooklyn and observed Hamilton playing a small part in support of Cecil Spooner. The appearance and work of the youth appealed to the motion picture producer. He was, therefore, given the fateful opportunity to appear in a leading role with Mae Marsh, Carol Dempster, Ivor Novello, Lucille LaVerne and others in "The White Rose."

Born in Lynn, Mass., Hamilton went to New York City in his teens and worked as clerk in an office. He got his first minor motion picture job five years ago as an "extra" with Billy Burke. Next he worked as "extra" with Mae Marsh in a picture made at Union City, N. J. Then was offered a real part with a company that toured and went south on Monday, that night. The company went broke, the manager fled and Hamilton walked most of the way to his home in Massachusetts and never returned to New York again.

He then began to get work in stock, playing Boston, Providence, Hartford, Springfield and other Eastern cities. Hamilton has appeared with De Wolf Hopper in "The Better 'Ole," and with Grace George in "The Rained Lady." He achieved fame for a season in vaudeville playing Ping Pong in a skit produced by Fox Films and played the title role. He lives with parents in Brooklyn. His hobby is Ping Pong and he is top in that venture in Actors' Life.

During his varied career he has sold books in small towns, solicited advertisements in Detroit, worked with stocks in Brooklyn, Mass. as a Picture Hand for Moore Park, and played a [illegible]

"The White Rose" at the Strand Theatre

Ever so often one hears of a new director who has suddenly loomed up with such an expressionistic ferocity as to cause D. W. Griffith to shed his laurel leaves in deference. That in itself is an admission in terms that Griffith has laurel leaves to shed on the uncrowned heads of others. But just as this sort of talk nears the summit along comes Griffith with another masterful production and the most enterprising of his emulators suffer a setback.

"The White Rose" came at such a time, and David Wark Griffith therefore still continues without formidable competitors. All this was brought to mind yesterday by the first popular presentation of "The White Rose" by Managing Director Joseph Plunkett at the Mark Strand Theatre.

"The White Rose" enjoyed a protracted legitimate theatre run, but its popularity was actually quadrupled at the Mark Strand Theatre yesterday. Managing Director Plunkett asserted yesterday that the motion picture magic of Griffith has increased its power to fascinate hundreds who in the past year have raved that superior photoplay making is a family not in possession of magic. Pro- have been able to trace the Griffithian directorial touch.

Representatives and exponents of the ultimate in pantomime are beginning to reconcile themselves to the belief that this is a talent born of instinctive genius and which he is being analyzed Griffith dedicates himself to the arduous task of making his and his photoplays indestructible.

In "The White Rose" he takes the pa- thetic little Gareth Williams, of "Tweet- ie," a cockney girl and shows us her, and photographically throws her before thousands of people who would look on her. Those who have laughed and rejoiced have cannot fail to appreciate Griffith's art in that as the greatest master could express her and what is real can- not be denied. What the eye sees that is of interest is human, and, regardless of prejudice, it is the Mark Strand Theatre which is now showing this story of a little girl who knew not the meaning of love, but who found it in the arms of a man who knew not the meaning of consideration or the dictates of a world which pitilessly condemned.

As Gareth Williams Mae Marsh, who is the greatest pantomimist—if, indeed, she is a pantomimist—who comes to the screen, does what has been said of Griffith's picture, she shows us what is real and what is false. Her work is so natural that it is not acting, but it is so perfect that it is art. Mae Marsh has never been better than in this picture, and, regardless of prejudice, it is the Mark Strand Theatre which is now showing this story of a little girl who knew not the meaning of love, but who found it in the arms of a man who knew not the meaning of consideration or the dictates of a world which pitilessly condemned.

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My Telegram. 8/27/23

My Telegraph 8/28/23

The Passing of Adolph Lestina.

Adolph Lestina, the veteran character actor, who has been a member of the David W. Griffith stock company and appeared in most of the Griffith productions, passed away last Monday. The cause of the veteran actor's death was said to be heart failure and old age. Over 70 years of age, he retained his interest in motion pictures up to the time of his death. The funeral was held yesterday and all of the Griffith organization attended, including D. W. Griffith and Mae Marsh.

My Variety 8/30/23

for good class attract, without aretons [illegible] Metropolitan.

Strand—"The White Rose" (D. W. Griffith-United Artists) (2,500; 25-55-65). Griffith picture, which had a few weeks' run in May and June of this year in legitimate house. Cashed in on this exploitation. Talk ings sufficiently important to give it second week. Gross [illegible] last week. Began this week at [illegible] pace, but probably will go somewhat. Absence of heavy competition on Broadway and favorable weather may have helped in the high figures.

My Journal 9/1/23

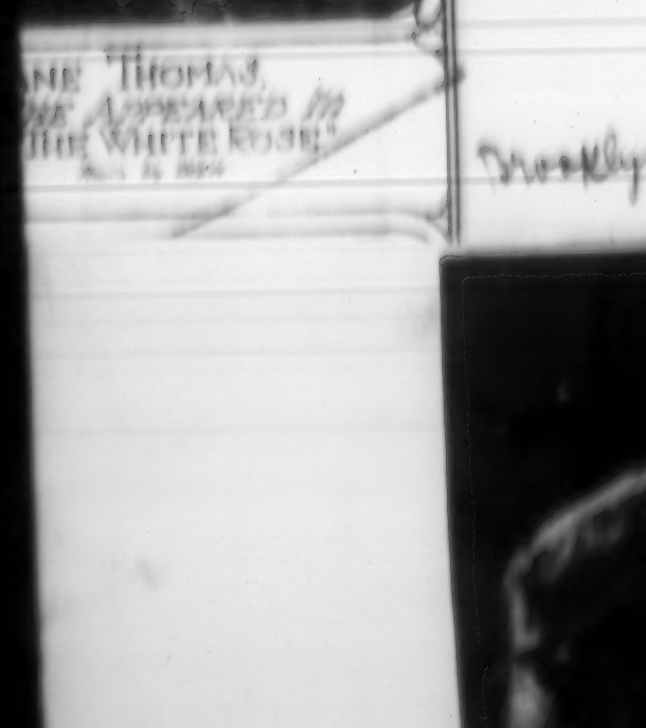
NEIL HAMILTON SIGNS FOR GRIFFITH PICTURES

Neil Hamilton, practically unknown to motion picture patrons, has signed a contract with D. W. Griffith whereby he will appear in coming productions for three years. Hamilton appears in Mr. Griffith's new masterpiece, "The White Rose," starring Mae Marsh, now playing at the Brooklyn Mark Strand Theatre.

Mr. Griffith, who wanders about in quest of players and ideas, happened in one day on a stock company performance in Brooklyn and observed Hamilton playing a small part in support of Cecil Spooner. The appearance and work of the youth appealed to the producer. At a cost, Hamilton was given a leading part in "The White Rose."

STAGE CELEBRITIES TO

Brooklyn (NY) Standard Union 9/2/23



ANE THOMAS
HAS APPEARED IN
THE WHITE ROSE"
Mae Marsh

Los Angeles Cal Express Sep 3. 1923

"Directors' Night" For D. W. Griffith

[illegible]

M. P. Classics Brooklyn, NY
August

Carol Dempster and Ivor Novello in "The White Rose"

The Celluloid Critic

Laurence Reid Reviews the Latest Photoplays

WE have become accustomed to await eagerly David Wark Griffith's annual season. Ever since he was exalted as the saviour of the screen by taking it seriously enough to make capital of its unlimited scope in "The Birth of a Nation," the army of producers, directors, photographers, and all of their camp followers have placed him on a pedestal as the master magician of the silversheet. Perhaps that is why his celluloid documents are weighed so carefully. Once let a masterpiece be executed and the designer of it must live up to his genius.

D. W. disarms us, however, with "The White Rose," (United Artists) which ushers in his new season. He frankly states in the program and in the advertisements of his attraction that great photoplays are not necessarily bound up in spectacular display—that the story is the thing. True enough. Yet he sort of indicates his own spectacles along with those of his imitators in his statement.

So the spectator must take him at his word and discover if "The White Rose" is comparable to the pictures which have placed him on the heights. Frankly it is not.

The Griffith flair for sentiment is dominant here. He places stress upon the double standard of morals in a story which is said to be a slice of life instead of fiction. Simplicity is a great virtue in all story telling, but when it is employed it should be told in sharp, vital strokes so that the theme despite its familiarity stands out like a cameo. The director has hit the mark in carrying the spectator along on a sentimental journey, but his picture is so long and burdened with inconsequential details that it loses its vitality in the early scenes and does not regain it until the climax.

What we found to be the most important factor in sustaining the interest is Mae Marsh's very human study of the outcast. It is a triumph for her art and personality. Under Griffith's guidance (after all, he is best in igniting the divine spark of his players), she contributes a performance so sincere, so compelling, so rich in heart appeal, that the response is overwhelming in admiration and sympathy. Years of retirement have mellowed her heart. She is matured now in body and mind. Watch her trying to make herself attractive to men as she flirts with them behind

Every month from now on, CLASSIC *will distinguish the best photoplay of the month by giving it a page all by itself. Mr. Reid picks out "The White Rose," for that honor, for this time, as the best of a not very good month.*

Los Angeles (Cal) Express Sep 4 1923

DOWN SOUTH

MAE MARSH TRIUMPHANT IN STORY OF LOUISIANA BAYOU COUNTRY

YD

GRAUMAN'S THIRD STREET. "THE WHITE ROSE"—Suggested by a story related by Captain Staunton of Louisiana; scenario by Irene Sinclair; directed by David Wark Griffith.

CAST—Bessie Williams, Mae Marsh; Marie Carrington, Carol Dempster; Joseph Beaugarde, Ivor Novello; John White, Neil Hamilton; Aunt Easter, Laura La Verne; Apollo, Porter Strong; cigar stand girl, Jane Thomas; an aunt, Kate Bruce; [illegible] the world, Erville Alderson; the lad[illegible] Herbert Sutch; the landlord, Joseph Burke; the landlady, Mary Foy; guest at inn, Charles Mack.

By CHARLES GOSS

AROUND Third and Broadway yesterday it was like the good old days. Long lines of theatergoers standing two abreast awaited their turn for admission to the pretty playhouse of Sid Grauman's and when inside they were further reminded of former days by seeing the Western premiere of a Griffith photoplay, in itself an event of theatrical importance ever since "Birth of a Nation" and "Intolerance."

And, if the new production, "The White Rose," is to be taken as a balance sheet indicative of the present state of Mr. Griffith's ability, his genius for appealing directly to the heart will be found as potent as ever.

As assets he has Mae Marsh, whose "come-back" to the screen marks her an actress of rare charm; a locale entirely unexplored heretofore by the camera; a new matinee idol, Ivor Novello, who will bear watching in future productions, and lastly and most important of all, the ability to tell a simple little story in terms of screen poetry.

As liabilities there are a crop of subtitles that for sheer sentimentality take the prize. They preach like paragraphs from the works of Harold Bell Wright; they strive to be "literary" and miss and they italicize and underscore words repeatedly; there is overdirection in some of the earlier scenes in which Miss Marsh seems to be doing an imitation of Dorothy Gish in "The Country Flapper," one of last season's worst pictures; there is Carol Dempster, who, in all fairness it must be admitted, does better work than usual, but at that it is far below standard; there is comedy in which some burnt cork artists take part that is lamentable, and the feature is too long.

But in the work of Miss Marsh there is reason for much rejoicing. Her art is deeper and more mature than when she left the screen some few years ago. Particularly in the episode in the Negro cabin, where she is united to the man she loves, does the pathos stab at the heart.

Moss-draped oaks, sluggish rivers, down which float masses of water-hyacinth, manor houses, whose white pillared "fronts" denote aristocracy and hospitality; Negro quarters at odd contrast with the master's house—all these are compelling backgrounds for the Louisiana story and the photography is exceptionally fine.

The new leading man, Ivor Novello, seen on the screen before in productions with a foreign trade mark, makes his debut under the Griffith banner. He has a sort of spiritual handsomeness that fits him well for the role of the erring clergyman.

Another newcomer is Neil Hamilton, erstwhile artist's model, dark, handsome, who plays a minor role acceptably.

There are no mob scenes in "The White Rose"; no spectacular effects; no tense climax, but a story not unlike Hawthorne's "Scarlet Letter," told simply and with the effectiveness that is representative of David Wark Griffith.

Los Angeles Cal Times Sep 4/1923

"THE WHITE ROSE"

GRIFFITH HITS NEW NOTE IN SCHEME OF LATEST

YD

By Edwin Schallert

This time there are no villains; no mobs; no wild careening to a finish. There is, instead, in "The White Rose" a story of human feeling and human appeal in which motives that are perhaps deep and from the heart find their way ultimately to a surface of light amid the flowers and the willow trees of the Bayou Teche in the vicinity of old New Orleans. D. W. Griffith has found a new way, seemingly, to garland his tokens of sentiment on the screen.

"The White Rose" was shown here for the first time yesterday afternoon at the Grauman theater of memories on Third street. It was like a resuscitation for the once-favored film theater. I have seldom seen such throngs there since the major interest of its controller was transferred elsewhere.

You sensed the presence of even that public that used to attend the Griffith premieres, when they were given with lavish investiture. Doubtless seizing the opportunity afforded by a holiday, many yielded to the enticement of Mae Marsh acting once again under the direction of the formerly acclaimed master.

"The White Rose" seemed singularly appropriate for this occasion. It offered so much to stimulate recollections of Griffith's successes of other days, and at the same time gave a possible glimpse of something new. Despite its fault, I feel it stands as the most important contribution to the screen that "D. W." has made since "Way Down East" and possibly even since "Broken Blossoms."

The beauty of the natural settings and the work of the principals under the Griffith guidance are what make the picture—this and a story simply told. While the director may exhibit in bold relief all his most familiar sentimental failings in "The White Rose," he has kept his plot free. He has not sought any wild climaxes, nor has he labeled his people in his conventional way.

There is, to be sure, a certain endlessness to the manner in which the story is told. In fact, there is not enough story really for so long a play. One vital sequence of happenings only and the rest merely recriminations and remorse. But the romance of the student minister for the little orphan girl of the bayou resort holds that spell which always belongs to an impossible and sympathetic love.

The situation in the picture reminds one just a little of "The Scarlet Letter." The woman is, in a sense, branded for her apparent fault, while the man goes through much the same pangs of conscience as the minister in the Hawthorne story.

I find much fauld with the style of the Griffith subtitles. I see their purpose in that he has sought to chop out dialogue by adopting a sort of narrative vein. At the same time his titles could have shown far more imagination, and could be cut down to half their present number. As they now stand they are stilted, academic and even stupid.

Those scenes in which Mae Marsh registers suffering go straight to the heart. In the early part of the picture she indulges in Griffith grimaces ad nauseam, but the culmination of her patient battle for the safety of herself and child when she is reunited with her lover is almost certain inspiration for tears.

Ivor Novello is the first matinee idol type that has been seen in some moons. There is not always conviction to his acting which is curious in view of the general sensibility of Griffith performers, but there is serenity and poise to his presence and his personality.

Carol Dempster seems to add far more to this picture in a secondary role than she has added to pooed on the lead. There is outstanding charm to her work.

Most of all though, after certain scenes of Miss Marsh herself, one must credit the characterizations—the humor offered by the colored folks portrayed by Lucille La Verne and the late Porter Strong. The landlord of Joseph Burke and the landlady of Mary Foy are perhaps quite typical, while the cigar-stand girl portrayed by Jane Thomas is a pleasant little bit. Neil Hamilton should also be mentioned for a sincere portrayal.

This time Griffith has had no dance interlude. Yes, he has sought to relate a simple story with sentiment. He has allowed it only the heights of a new heart, and he has brought some real heartbeats to the screen through his theme and the work of his players. If you can stand to see a picture that is quiet in its setting then it should be one you will appreciate the charm of "The White Rose."

Cleveland (Ohio) News Sep 6 1923

Mae Marsh Is Featured in 'White Rose'

New Griffith Film to Be Shown at Stillman Theater Beginning Sunday.

BY BILLY LEYSER

D. W. GRIFFITH'S latest film production, "The White Rose," comes to the Stillman theater Sunday.

Connected with the filming of this photoplay and the exhibition of the picture are several incidents of interest.

First, it brings back to the silver sheet one of D. W. Griffith's first players—Mae Marsh.

Miss Marsh was introduced to the screen by Griffith shortly after he started producing photoplays at the time Mary Pickford, the Gish Sisters, Mack Sennett, Owen Moore, Arthur Johnson and several other players were being hailed as stars.

When he began producing one and two-reel pictures for the Biograph company, Chaplin and Keaton virtually were unheard of and a film which measured 3,000 feet was known as a superproduction.

Miss Marsh has the featured feminine lead in "The White Rose."

Ivor Novello, screen and stage idol of England, makes his initial bow as a Griffith player in this film. In fact, it is his first American-made production.

Back in London Novello is one of the recognized song writers in England, but since he has "tasted" of the American cinema world, now plans to divide his time between England and America, passing his moments writing and publishing songs.

He was exceptionally enthusiastic when Griffith signed him for the featured male role in "The White Rose" and claims the people in England will be delighted with the production.

Another player well known to Cleveland audiences but who has died since the completion of this production is Porter Strong.

Porter, it will be recalled, appeared in person at the Stillman when Griffith's "One Exciting Night" was presented.

Though he had a sort of minor role in the present production and registered most convincingly. It is said his role of Apollo in "The White Rose" is by far his best performance.

The story was filmed in Mamaroneck, L. I.; Miami, Fla., and in and around the Bayou Teche, the southern land of Evangeline as immortalized by Longfellow.

Other players featured in this picture are Carol Dempster, Neil Hamilton, Lucile La Verne, Jane Thomas, Kate Bruce, Herbert Sutch, Joseph Burke, Mary Foy and Charles Mack.

M. P. News New York Sep 8 1923

Varied Publicity Campaign for "The White Rose"

Howard Pyle Kingsmore, manager of the Howard theater, Atlanta, Ga., recently put "The White Rose" over with an exploitation campaign which embraced every possible feature, a few of which are enumerated below.

The Howard theater does not make a custom of holding special showings but on "The White Rose" [illegible] were invited to the most representative people of the city.

[illegible]

Los Angeles (Cal) Herald Sep 4 1923

[illegible]

Los Angeles (Cal) Record 9/4/23

WHITE ROSE IS AT GRAUMAN'S

GRAUMAN'S—"The White Rose"; directed by D. W. Griffith from a story by himself.

By FRED TAYLOR

"The White Rose" seems to me to be the finest achievement of Griffith's career.

Was any one of his previous screen works can it be compared—"Broken Blossoms" and "The White Rose" for to understanding humanity where "Broken Blossoms" was flavored with poetic fancies in a tragic mood.

"The White Rose" is a revelation of Griffith. She is the city born country girl of Bayou Teche, among the people of the southern Mississippi country, and the mysterious Mexican, and the Negro quarters and the plantation mansion. Yet, with the mysterious mixture of a chorus girl and the soul of a virgin, Mary, in the mother of a love child, she remains a dark and intensity of character [illegible] in the silver sheet.

[illegible]

Knoxville (Tenn) Sentinel 9/6/23

"WHITE ROSE" AT RIVIERA, GRIFFITHESQUE TRIUMPH

[illegible] a rough block of colloid Parian marble into a masterpiece of comedy and tragedy, humor and pathos—D. W. Griffith, cinema sculptor par excellence, carved away the dross of prude and vanity revealing human souls—[illegible] "The White Rose" at the Riviera [illegible] a living work of art that deserves a niche in the hall of fame. The photoplay had its premier yesterday at the Riviera and will run the remainder of the week.

[illegible]

Los Angeles (Cal) Record 9/7/23

Cinematters

SCREEN OF THE PASTIME

"THE WHITE ROSE," which he both wrote and [illegible], re-establishes Griffiths' right to stand among the great directors.

[illegible]

GRIFFITH has long spinning things before [illegible]

Cleveland (Ohio) Press Sep 6 1923

[illegible]

Chicago (Ill) Sun Sep 8 1923

[illegible]

N. Y. Herald Sep 8 1923

[illegible]

Pueblo (Colo) Chieftain Sep. 8 1923 Cincinnati (Ohio) Enquirer Sep. 9, 1923

"WHITE ROSE" ABOUT A GIRL WHO COULDN'T STOP LOVING

"The White Rose," D. W. Griffith's master film now showing at the Palm, easily ranks with the most important pictures made to date. Griffith the director genius sends home something unforgettable, with a new Mae Marsh greater than ever in a story of a girl who couldn't stop loving.

Come and see this big Griffith production at popular prices, at the Palm today.—Adv.

SCENE FROM D.W. GRIFFITH'S "THE WHITE ROSE"

D. W. Griffith, noted photoplay producer and director, dipped deep into the old South for the backgrounds of his new screen feature, "The White Rose," and chose for his principal players Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne and Porter Strong.

"The White Rose" opens at Gifts Theater Saturday, September 15, as the initial feature of the winter season. Quite simple in its fabrication is the story of "The White Rose." It is said to lack the spectacular punch, sacrificing elaborate effect for the tenderness of romance. The tale deals with the love of a hapless waif and a scion of wealth, who turns to the ministry only to forsake it and all honors of the world when he finds his position untenable.

There is a triangle, but it expands into a quadrangle, involving a girl of wealth and position and a lowly tradesman's son, who makes a name and a way for himself in the world. The denouement proceeds with natural course to a happy conclusion and a moral worked out for all to take as they see fit.

Mr. Griffith began work on this new offering in his studios at Mamaroneck, N. Y. Then he set forth in his quest of Southern countryside, and found it in the old Bayou Teche country in Western Louisiana. There he labored for some weeks and photographed the dramatic background he sought.

NY Telegraph Sep 9 1923

BILLY BITZER'S FUNERAL TO-DAY

First Cameraman for D. W. Griffith Died Suddenly in Brooklyn Home.

CALLED WIZARD OF CAMERA

Funeral services for J. Carl Bitzer, who died suddenly on September 6, will be held to-day from his home in the West Midwood section of Brooklyn. Interment will be in the Cedar Grove Cemetery, Brooklyn.

John Carl Bitzer, familiarly known to the motion picture world as Billy Bitzer, was one of the pioneers of the screen and to him are accredited many effects that are in common usage to-day. He is said to have discovered the fade in and fade out and the soft focus which revolutionized screen presentations.

Billy Bitzer attained his first fame in the motion picture world when he became the first camera man that D. W. Griffith had. Mary Pickford was one of the first of the great stars in embryo to face him. After that there came a constellation of them.

With Griffith Bitzer experimented for many years with different lighting effects in making moving pictures and with the director he started the vogue of close ups for displaying more clearly to the audience the emotions that the screen artist portrays.

When Griffith took up directing he selected Bitzer as his cameraman and they with Mary Pickford started a series of pictures that was destined to be the beginning of that star's great success. They went to Sullivan County and there made two reelers and longer features, all centering about the personality of the young woman.

But the cameraman was not satisfied with the results that he was obtaining in the ordinary use of his camera and he began a series of experiments with Griffith that resulted in introducing many innovations.

For years he carried out the ideas of Griffith and developed others of his own that made him recognized as a wizard of the camera.

During the war Griffith selected Billy Bitzer to accompany him to France in making official government pictures and also for the production of "Hearts of the World." It was in the trenches that Bitzer proved his ingenuity for he invented a method whereby the concussion of a shell exploding directly over the camera would enable a still picture to be made. Unfortunately this did not prove as successful as he wished for the shells frequently destroyed the camera and he was unable to get the effect he desired. Some of his war pictures, however, have been declared as unique in the history of the screen.

Of Bitzer it has been said that he was without fear. No task that he was called upon to perform, no matter how hazardous, ever found him wanting, and he risked life and limb frequently to gain an effect that had been regarded as impossible.

The fade in and fade out which Bitzer discovered has been said to have marked a distinct departure in motion picturedom, for it eliminated many titles that hitherto had been deemed essential to the story. The fade in and fade out are to-day used to denote lapses of time in a story as well as being used in centering the attention on a desired object.

It was in the heyday of the old Biograph Company that Bitzer gained his start. He had long been interested in photography, and with the commercial development of the films he turned his genius for picture making in that direction.

Many of the stars of to-day have been known to assert that they owe much of their start toward success to the work of Bitzer, for he seemed to possess an uncanny knowledge of what would make a good picture. This combined with his tutelage under Griffith made him a much sought after man.

Bitzer was married and is survived by his wife, Mazie Fitzpatrick Bitzer.

Lorain (Ohio) Times-Herald Sep 10 1923

Washington (D C) News Sep 8 1923

THE PHOTOPLAY

By FADEOUT

IT is always tough to have to write an epitaph. There is nothing sadder than to sing a requiem over a man, a dream or a reputation. Even in the mad never-resting whirligig that is the photoplay, tombstones sprat like toadstools. Just now many of the scribblers of the world are shining up their obituary language and preparing to order tuberoses. They profess to see "a master" on the ates, with the passing months pounding harder and even harder at his spine. The gentleman in question is Mr. David Wark Griffith.

MR. GRIFFITH, it appears, has ceased to be the greatest director of motion pictures in America, and has become a tradition, like stealing the college bell and Concord's rude bridge that arched the flood. Greybeards tell their grandsons that Griffith directed "The Birth of a Nation" and "Hearts of the World" and "Broken Blossoms." And yet the fellow is at the top of life's hill, in the full plush of his physical and mental maturity, supposedly. He made "One Exciting Night"—the mystery comedy—and we all said that the master must have his boyish prank, like the least of us. Then he made "The White Rose," which we shall see soon. Beautiful, competent critics call it but thin. And now, strangest spectacle of all, we see the poo-bah puttering around his Mamareneck throne, making a blackface picture, starring Lloyd Hamilton!

FILM savants point out that reputations cannot live forever, feeding on memory alone. Griffith will fade away like a July rose, unless he takes a jigger of something and tears in. The new boys are coming on. James Cruze has given us a hint of his powers—Lubitsch is in this country ready to break out with a whopper when he has the chance—Rex Ingram stands up and demands that he be counted. No doubt about it—the old fox had better put a couple of burrs under his saddle blanket and let 'er buck. Else he may be forced to make a pilgrimage to his film foundry and pelt him with rosemary, that's for remembrance.

St Paul (Minn) Pioneer Press Sep 9 1923 Pioneer-Press

"THE WHITE ROSE" GRIFFITH'S LATEST. Mae Marsh is the heroine of this charming story of a little Louisiana orphan and her sweetheart. Carol Dempster, Ivor Novello and Lucille La Verne have leading roles.

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Although his new picture, "The White Rose," is a modern story D. W. Griffith has it continually refer to the past and in making his "exteriors" has particularly chosen backgrounds that represent the South of some years gone by. With his players in modern garb appearing against "atmosphere" of previous days, Mr. Griffith gains an extraordinary artistic effect.

He does not stop at this. Giving his imagination some free rein, he stages a "costume" ball for one of his big scenes. It has direct bearing on the plot. The ball is attended by the very aristocracy of the South of the present day, but a youth less fortunate than the others in wealth and station takes advantage of the fact that the affair is a "masked one. He manages to get, and dances with the girl he adores before being forced to leave.

Griffith has his various people appear for this ball in costume of the older days. Crinoline, hoop-skirt, powdered head-dress uniforms of [illegible]

In the new production will be seen in the leading roles such well-known players as Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong and others.

[illegible] Sept. 16—

Cleveland (Ohio) Plain Dealer Sep. 9. 1923.

Movie Directors Now Make Etiquet Rules

BY HARLAND H. FEND.

FOR the last three weeks (which has been pre-vacation time for us) we have been pretty steadily "rapping" the photoplay and its people. But the September weather, the prospect of a vacation has aroused the wee sma' voice within us—we have seen the great light, as the title writers would say, and now we surrender to the dictates of conscience and on this bright Sabbath morn are determined to say nothing but kind words for the cinema.

NY Times Sep 9/23

Noted Camera Man's Brother Dead.

[illegible]

Cleveland (Ohio) Press Sep. 10 1923.

By DAVIS

THERE [illegible] that is reliable about D. W. Griffith's [illegible] of Louisiana, called "The White Rose."

For instance the population is pictured as always comfortably situated in their cots.

But there is no sense in criticizing a romantic movie for not being realistic. It can be viewed according to its own standards as romantic in a fast century, fashion, and emotionally sentimental. As such it has an artistic completeness, and some charm in beauty. It moves in courtly. It makes some sense, just as has been claimed. But this court was full might really be disappointed.

IN general it is the tragic tale of a divinity student and baptism [illegible]

Griffith's view of his table, in judge by his subtitles, is that the troubles of the people result from the influence of a [illegible] [illegible] A more reasonable view of it, we think, is that the troubles of the leading characters are the result of their own [illegible] The picture might reasonably be described as the "tragedy of the [illegible]

[illegible] as the [illegible] of the young world as a child.

[illegible] Nothing about the world is about to [illegible] [illegible] and make the girl leaving the [illegible] [illegible] by Mae Marsh.

[illegible] Mae Marsh [illegible] [illegible] [illegible] [illegible]

NY City Film Daily Sep 14 1923

Have Attending Period

[illegible]

Plattsburg (NY) Press Sep. 10, 1923

Mae Marsh Scores at the Stillman

Griffith's "White Rose" is a Distinct Personal Triumph for the Heroine

BY HARLAND H. FEND.

D. W. Griffith's "The White Rose," now playing in the Stillman, presents a strange combination of nearly the best, and, sometimes, almost the worst, of which the screen is capable. And it is very nearly parallel, in story details, to many of Griffith's former efforts, particularly to "Way Down East."

No one can handle his lights and his camera men as Griffith can. The photography, the technical details are superb. And few can act like Mae Marsh, who returns to the screen in this picture, under the Griffith banner.

Six years of absence from the screen has not injured Miss Marsh. On the contrary, her work is 50 per cent. better than heretofore. In our opinion, "The White Rose" will be remembered chiefly as marking the smashing return of Mae Marsh.

We like her immensely, but cannot tell exactly why. Perhaps it is simply because she is so different than most of the Dresden dolls who move across the silversheet. Like most of the feminine players chosen by Griffith, she is not remarkably pretty. But she is tremendously human and sincere. "The White Rose" is a distinct personal triumph for her.

* * * *

As we have said, the story is much like that of "Way Down East." Again we have the pathetic little lady who loves, not wisely, but much too well. And again we see her, with her unwanted baby, floundering about frantically through a terrific storm, though this time since the locale is Louisiana, there is no ice in the foreground.

The work of Griffith, the director, is excellent. His author did not perform so creditably. And Griffith makes a mistake in accepting such a mine-run, ordinary story as is presented in "The White Rose."

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In a foreword, Griffith says that "The White Rose" is presented solely as a study and depiction of character. In that respect he has been remarkably successful. Seldom has the spirit of the conflict between two young lovers, the terrific fight against passion, been laid bare in such gripping fashion.

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Griffith has frequently been criticized because he introduces many characters and actions and then seems to leave them hanging in midair. We think this is not a fault but rather one of the merits of his work. He gives the spectator something to work upon—he starts a character sketch or an action and lets the observer complete it in his own mind, as does the successful author. Far too many of the directors believe it necessary to diagram everything.

"The White Rose" is marred somewhat by a series of sub-titles. It is evident that the producers wished to get away from the typical, flowery, rambling title and have gone to the other extreme, for the titles in this production read as if they had been taken from a first grader's reader.

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Ivor Novello plays the hero. He is a newcomer brought over from England by Griffith. But his performance as the young student of the ministry who betrays the girl, left us "cold." Carol Dempster is adequate in a subordinate role, and several of the character parts are admirably handled.

But the most interesting feature of the picture is the personality and performance of Mae Marsh. As the little waitress flapper who surrenders under the spell of the southern moon, and later as the broken, pitiful little mother, fighting death through exposure and starvation, she touches the cinema heights.

No matter in what other details "The White Rose" may be found lacking, it will stand as a notable personal triumph for Mae Murray. And Griffith, with all his faults, produces pictures which are fifty notches above the general run.

"The Eleventh Hour."

William Fox announces "The Eleventh Hour," the new attraction in the Hippodrome, as "A frank melodrama, offered for entertainment purposes only." It is that, and more.

We should class it as the biggest piece of hokum ever screened. Impossibilities and illogical actions are piled upon each other, simply to create thrills. It is half a dozen of the old fifty-reel serials jammed into a single feature picture.

The heroine and hero in this film could not possibly have more trials and tribulations than they do. They decided to call it a day after they have been shot out of the torpedo tubes of a submarine, had half a dozen fights in a steel mill, above tanks of molten metal, and a couple of aeroplane machine gun duels for good measure. We were not especially impressed by it—but those who like very mellow melodrama (and there must be many) will find it about the ultimate in screen entertainment.

It's from a story by Lincoln J. Carter, and has Shirley Mason and Charles Jones as featured members of the cast.

* * * *

Three other films "Six Days" at the Allen, "To The Last Man" at the State, and "Hunted Lips" in the Park and Mall are reserved for consideration in the photo play columns later this week.

AMUSEMENTS. AMUSEMENTS.

MAE MARSH AND IVOR NOVELLO IN "THE WHITE ROSE" —STILLMAN

Cleveland (Ohio) News Sep 11, 1923.

"White Rose" Sentimental, Pathetic

D. W. Griffith's Showing at the Stillman Is Well Presented; 'Six Days' at Allen.

BY BILLY LEYSER

D. W. GRIFFITH has left the beaten path, so far as his photoplays are concerned.

Formerly, an announcement of a Griffith production led one to anticipate some gigantic epic as regards scenes and sets, but with his recent screen plays this is all left behind and he has taken up the study of human nature. Especially is this true of his latest contribution, "The White Rose," which shows at the Stillman theater this week.

He has taken a theme that is almost as old as the universe, a bit daring, perhaps, but one that is presented with all the truth and realism that one expects.

He has contrasted, in no uncertain manner, the lives of the meek and lowly with that of the aristocracy and laid his story in a country where "caste" is a rather dominating feature in the community.

It is possible that had the undertaking fallen into the hands of a director less experienced, in the study of human nature and in the making of photoplays, its beauty and message would have been severly mistreated.

Some might express an opinion that it is a bit daring, that such a deed, which takes place in the production and which is a pivot upon which the entire story moves, be committed. But the directtor was well within his rights in presenting a page from the book of life and in a manner that is surely going to register convincingly.

Griffith has made a photoplay for the women of the nation—yes, for the young ladies as well.

He presents a story that sparkles with love, sentiment, a strong touch of pathos and a slight trace of comedy.

He gives us scenes that compel interest despite the fact that no players are featured therein. His photography and lighting are always perfect and his players selected with one idea—that they live their roles.

Neil Hamilton, Mae Marsh, Carol Dempster and Ivor Novello are the quartet featured in "The White Rose." Porter Strong and Lucile La Varne are offered in comedy vein.

Miss Marsh carries honors in point of appeal and acting and it is a real treat to see her once again on the screen. The supporting players all qualify in their respective roles.

"The White Rose" is a production for the thinker. It is serious, perhaps a bit harsh, but few can deny its truth.

"The White Rose" is to have a special musical setting [illegible] rendered under the direction of Manuel Spitainy, director of the Stillman orchestra.

IVOR NOVELLO *appearing in* "The White Rose"

Movie Weekly. N.Y.C. Sep. 15, 19

N.Y. City. Variety. Sep 13, 1923.

[illegible] Went over the house average. Got $14,000. Loew's State. Third and Broadway. The White [illegible] (United Artists). (Seats: [illegible] Scale, 25-50c.) This feature brought the house back to life conclusively proving that a name will draw regardless of location. Gross $17,000.

My Exhibitors Trade Review Sep 15, 1923.

'THE WHITE ROSE' GETS EXTENDED RUNS

Held for Second Week at New York Strand and Third on Coast

D. W. GRIFFITH'S "The White Rose," was held over for a second week at the Strand theatre, New York, and played to capacity audiences nearly every day of the two weeks' run.

A few days after the engagement began Joseph Plunkett, managing director of the Strand, wrote to Hiram Abrams of United Artists as follows:

"D. W. Griffith's 'The White Rose' even with the summer weather is doing more than a winter business. We had to stop selling tickets last night Wednesday. The picture itself is a great success with our audiences, and the business is getting bigger and bigger."

Opening to big business, breaking all attendance and receipts records, and going into a third week of an engagement at the Strand theatre, San Francisco, this is the report that came from M. L. Markowitz, of the Strand management.

"D. W. Griffith's 'The White Rose' showed into full bloom in San Francisco yesterday, opening to the greatest business the Strand theatre has enjoyed in more than a year and breaking all previous attendance and receipts records. To-day's Sunday business kept even better Sep 15 1923 tremendous results."

My Exhibitors Trade Review Sep 15, 23

'The White Rose'

Released by United Artists August 19, 1923

BRIEF—A big dramatic theme treated in a wonderful manner. Story of a girl who couldn't stop loving. Directed by D. W. Griffith, featuring Mae Marsh. Some of it is that part of South Western Louisiana famed by Longfellow's "Evangeline."

THE WHITE ROSE is not a picture to be ballyhooed or "stunted" by way of exploitation. This type of publicity will not prove of much value in selling this D. W. Griffith feature. Spend all of the money that you usually lay out for stunts in advertising the picture in a big way and you are certain to get results.

The newspaper advertising copy is superlatively of the highest type. It fairly reeks with remarkable catch lines, such as "One billion dollars worth of humanity." "500,000,000 messengers rushing with news to your heart." "The Public Sobbing." "The Public Sighing." "The Public Will Weep Too."

It can present any angle at all by them along the lines of some concrete in connection with Longfellow's poem "Evangeline," or on the four great love affairs of history: "Romeo and Juliet," "Antony and Cleopatra," "Tristan and Isolde," "Paris and Helen," and then tell them the fifth great love affair is the thing and the title is Griffith's newest production.

In the ad layouts there is abundant material for one, two or three weeks' advertising work. Start as early as [illegible] and keep it going.

Motion Picture News (N.Y.C.) Sep 15 1923

"The White Rose" Pleases S. F. Critics

Griffith Production Is Warmly Commended Following Opening at Strand

"O[illegible]

M. P. News N.Y.C. Sep 15 1923

"White Rose" Held Over in N. Y. and S. F.

Motion Picture World (N.Y.C.) Sep 15 1923

Texas Censor Overruled on "White Rose"

MRS. ETHEL ROYER, the censor [illegible] Texas issued advice [illegible] to bidders "The White Rose." The feeling was that the film was immoral but the board board decided otherwise and the film will be permitted to be shown at the Dallas Theatre in Dallas.

Motion Picture News (N.Y.C.) Sep 15 1923

San Francisco Critics Laud Mae Marsh in "The White Rose"

Motion Picture World (N.Y.C.) Sep 15, 1923

Advertise "The White Rose" With Newspaper, Billboard and Lobby Ads Used by Managers to Exploit Picture

ONE of the most thorough campaigns on "The White Rose" which has been received is that staged in Tampa, Fla., by Manager J. B. Carroll of the Victory theatre. Manager Carroll began his campaign ten days in advance, covering the entire town with paper but billing.

A series of teaser ads was run in the morning paper several days prior to opening. The picture was given the manager's personal endorsement, which was incorporated into both [illegible] and newspaper advertising.

Newspaper advertising played up the idea [illegible] was the product, the man who made "Birth of a Nation."

White rose decorations were prominent in the doorways, which carried an artistic white rose design, together with the title.

An advance stunt of unusual merit was the use of the large mirror in the entrance to the Ultonia Back Building. This mirror, which is 10 by 12, was painted with a [illegible] the background of which was a large white rose. This supported the title, name of the house and play dates.

Prominent Displays Obtained

When "The White Rose" was booked for showing at the Strand theatre, San Francisco, steps were made for a somewhat unusual advertising and exploitation campaign.

In addition to a billboard display covering the city and all lines of public [illegible] was a big [illegible] advertisement that carried with it a big publicity [illegible] [illegible] shown in United Artists [illegible] [illegible] and [illegible] [illegible] [illegible]

(Colo) Chieftain Sep. 8 1923

"WHITE ROSE" ABOUT A GIRL WHO COULDN'T STOP LOVING

"White Rose," D. W. Griffith's film now showing at the Palm, ranks with the most important films made to date. Griffith the genius sends home something unforgettable, with a new Mae Marsh greater than ever in a story of a girl who couldn't stop loving.

Come and see this big Griffith production at popular prices, at the Palm today.—Adv.

Cincinnati (Ohio) Enquirer Sep. 9, 1923

SCENE FROM D.W. GRIFFITH'S "THE WHITE ROSE"

D. W. Griffith, noted photoplay producer and director, dipped deep into the old South for the backgrounds of his new screen feature, "The White Rose," and chose for his principal players Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne and Porter Strong.

"The White Rose" opens at Gifts Theater Saturday, September 15, as the initial feature of the winter season. Quite simple in its fabrication is the story of "The White Rose." It is said to lack the spectacular punch, sacrificing elaborate effect for the tenderness of romance. The tale deals with the love of a hapless waif and a scion of wealth, who turns to the ministry only to forsake it and all honors of the world when he finds his position untenable.

There is a triangle, but it expands into a quadrangle, involving a girl of wealth and position and a lowly tradesman's son, who makes a name and a way for himself in the world. The denouement proceeds with natural course to a happy conclusion and a moral worked out for all to take as they see fit.

Mr. Griffith began work on this new offering in his studios at Mamaroneck, N. Y. Then he set forth in his quest of Southern countryside, and found it in the old Bayou Teche country in Western Louisiana. There he labored for some weeks and photographed the dramatic background he sought.

NY Telegraph Sep 9 1923

BILLY BITZER'S FUNERAL TO-DAY

First Cameraman for D. W. Griffith Died Suddenly in Brooklyn Home.

CALLED WIZARD OF CAMERA

Funeral services for J. Carl Bitzer, who died suddenly on September 6, will be held to-day from his home in the West Midwood section of Brooklyn. Interment will be in the Cedar Grove Cemetery, Brooklyn.

John Carl Bitzer, familiarly known to the motion picture world as Billy Bitzer, was one of the pioneers of the screen and to him are accredited many effects that are in common usage to-day. He is said to have discovered the fade in and fade out and the soft focus which revolutionized screen presentations.

Billy Bitzer attained his first fame in the motion picture world when he became the first camera man that D. W. Griffith had. Mary Pickford was one of the first of the great stars in embryo to face him. After that there came a constellation of them.

With Griffith Bitzer experimented for many years with different lighting effects in making moving pictures and with the director he started the vogue of close ups for displaying more clearly to the audience the emotions that the screen artist portrays.

When Griffith took up directing he selected Bitzer as his cameraman and they with Mary Pickford started a series of pictures that was destined to be the beginning of that star's great success. They went to Sullivan County and there made two reelers and longer features, all centering about the personality of the young woman.

But the cameraman was not satisfied with the results that he was obtaining in the ordinary use of his camera and he began a series of experiments with Griffith that resulted in introducing many innovations.

For years he carried out the ideas of Griffith and developed others of his own that made him recognized as a wizard of the camera.

During the war Griffith selected Billy Bitzer to accompany him to France in making official government pictures and also for the production of "Hearts of the World." It was in the trenches that Bitzer proved his ingenuity for he invented a method whereby the concussion of a shell exploding directly over the camera would enable a still picture to be made. Unfortunately this did not prove as successful as he wished for the shells frequently destroyed the camera and he was unable to get the effect he desired. Some of his war pictures, however, have been declared as unique in the history of the screen.

Of Bitzer it has been said that he was without fear. No task that he was called upon to perform, no matter how hazardous, ever found him wanting, and he risked life and limb frequently to gain an effect that had been regarded as impossible.

The fade in and fade out which Bitzer discovered has been said to have marked a distinct departure in motion picturedom, for it eliminated many titles that hitherto had been deemed essential to the story. The fade in and fade out are to-day used to denote lapses of time in a story as well as being used in centering the attention on a desired object.

It was in the heyday of the old Biograph Company that Bitzer gained his start. He had long been interested in photography, and with the commercial development of the films he turned his genius for picture making in that direction.

Many of the stars of to-day have been known to assert that they owe much of their start toward success to the work of Bitzer, for he seemed to possess an uncanny knowledge of what would make a good picture. This combined with his tutelage under Griffith made him a much sought after man.

Bitzer was married and is survived by his wife, Mazie Fitzpatrick Bitzer.

Lorain (Ohio) Times-Herald Sep 10 1923

Washington (D.C.) News Sep 8 1923

THE PHOTOPLAY

By FADEOUT

Always tough to have to write an epitaph. There is no finer thing than to sing a requiem over a man, a dream or a nation. But in the mad never-resting whirligig that is the day, tombstones sprout like toadstools. Just now many scribblers of the world are shining up their obituary and preparing to order tuberoses. They profess to see "Her" on the gates, with the passing months pounding and even harder at his spine. The gentleman in question is David Wark Griffith.

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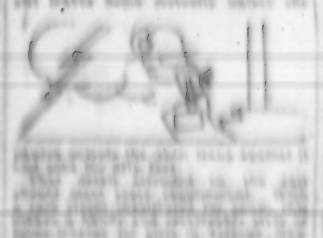

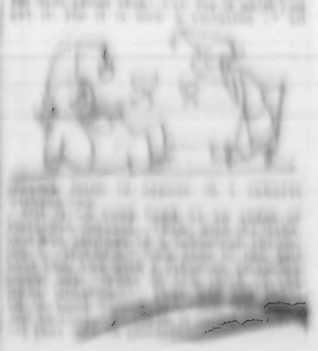

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NY City Film Daily Sep 14 1923

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William Fox announces "The Eleventh Hour," the new attraction in the Hippodrome, as "a frank melodrama, offered for entertainment purposes only." It is that, and more.

We should class it as the biggest piece of hokum ever screened. Impossibilities and illogical actions are piled upon each other, simply to create thrills. It is half a dozen of the old fifty-reel serials jammed into a single feature picture.

The heroine and hero in this film could not possibly have more trials and tribulations than they do. They decided to call it a day after they have been shot out of the torpedo tubes of a submarine, had half a dozen fights in a steel mill, above tanks of molten metal, and a couple of aeroplane machine gun duels for good measure. We were not especially impressed by it—but those who like very mellow melodrama (and there must be many) will find it about the ultimate in screen entertainment.

It is from a story by Lincoln J. Carter, and has Shirley Mason and Charles Jones as featured members of the cast.

* * * *

Three other films, "Six Days" at the Allen, "To The Last Man" at the State and "Rouged Lips," in the Park and Mall, are reserved for consideration in the photo play columns later this week.

AMUSEMENTS. AMUSEMENTS.

MAE MARSH AND IVOR NOVELLO IN "THE WHITE ROSE" —STILLMAN

Cleveland (Ohio) News Sep 11, 1923.

"White Rose" Sentimental, Pathetic

D. W. Griffith's Showing at the Stillman Is Well Presented; 'Six Days' at Allen.

BY BILLY LEYSER

D. W. GRIFFITH has left the beaten path, so far as his photoplays are concerned.

Formerly, an announcement of a Griffith production led one to anticipate some gigantic epic as regards scenes and sets, but with his recent screen plays this is all left behind and he has taken up the study of human nature. Especially is this true of his latest contribution, "The White Rose," which shows at the Stillman theater this week.

He has taken a theme that is almost as old as the universe, a bit daring, perhaps, but one that is presented with all the truth and realism that one expects.

He has contrasted, in no uncertain manner, the lives of the meek and lowly with that of the aristocracy and laid his story in a country where "caste" is a rather dominating feature in the community.

It is possible that had the undertaking fallen into the hands of a director less experienced, in the study of human nature and in the making of photoplays, its beauty and message would have been severly mistreated.

Some might express an opinion that it is a bit daring, that such a deed, which takes place in the production and which is a pivot upon which the entire story moves, be committed. But the directtor was well within his rights in presenting a page from the book of life and in a manner that is surely going to register convincingly.

Griffith has made a photoplay for the women of the nation—yes, for the young ladies as well.

He presents a story that sparkles with love, sentiment, a strong touch of pathos and a slight trace of comedy.

He gives us scenes that compel interest despite the fact that no players are featured therein. His photography and lighting are always perfect and his players selected with one idea—that they live their roles.

Neil Hamilton, Mae Marsh, Carol Dempster and Ivor Novello are the quartet featured in "The White Rose." Porter Strong and Lucile La Varne are offered in comedy vein.

Miss Marsh carries honors in point of appeal and acting and it is a real treat to see her once again on the screen. The supporting players all qualify in their respective roles.

"The White Rose" is a production for the thinker. It is serious, perhaps a bit harsh, but few can deny its truth.

"The White Rose" is to have a special musical setting arranged and rendered under the direction of Maurice Spitalny, director of the Stillman orchestra.

My City. Variety. Sep 13, 1923.

[illegible] Went over the house average. Got $14,000.

Third at Broadway—The White Rose (United Artists). (Seats, 2,200; scale, 25-50c.) This feature brought the house back to life conclusively proving that a name will draw regardless of location. Gross $17,000.

My Exhibitors Trade Review Sep 15, 23

'The White Rose'

Released by United Artists August 19, 1923

BRIEF—A big dramatic theme treated in a wonderful manner. Story of a girl who couldn't stop loving. Directed by D. W. Griffith, featuring Mae Marsh. Scene of story that part of South Western Louisiana famed by Longfellow's "Evangeline."

THE WHITE ROSE is not a picture to be ballyhooed or "stunted" by way of exploitation. This type of publicity will not prove of much value in selling this D. W. Griffith feature. Spend all of the money that you usually lay out for stunts in advertising the picture in a big way and you are certain to get results.

The newspaper advertising page is superbly of the highest type. It fairly rocks with remarkable catch lines, such as "One billion dollars worth of humanity!" "500,000,000 messengers rushing with news to your heart!" "The Public Sobbing!" "The Public Sighing!" "The Public Will Weep Love!"

If you prepare any tie-ups at all for them along the lines of your contract, in connection with Longfellow's poem, "Evangeline," or on the four great love affairs of history—Romeo and Juliet, Antony and Cleopatra, Tristan and Rosiveen, Paris and Helen, and then tell them the story of your great love affair in the Big and the Big is Griffith's newest production.

In the art theaters there is abundant material for one, two or three weeks' advance [illegible]

Motion Picture News (nyc) Sep 15 1923

"White Rose" Held Over in N. Y. and S. F.

[illegible]

Motion Picture News (nyc) Sep 15 1923

'THE WHITE ROSE' GETS EXTENDED RUNS

Held for Second Week at New York Strand and Third on Coast

D. W. GRIFFITH'S "The White Rose," was held over for a second week at the Strand theatre, New York, and played to capacity audiences nearly every day of the two weeks' run.

A few days after the engagement began Joseph Plunkett, managing director of the Strand, wrote to Hiram Abrams of United Artists as follows:

"D. W. Griffith's 'The White Rose', even with the summer weather is doing more than a winter business. We had to stop selling tickets last night Wednesday. The picture itself is a great success with our audiences, and the business is getting bigger and bigger."

Opening to big business, breaking all attendance and receipts records, and going into a third week of an engagement at the Strand theatre, San Francisco, this is the report that came from M. L. Markowitz, of the Strand management.

"D. W. Griffith's 'The White Rose' showed into full bloom in San Francisco yesterday, opening to the greatest business the Strand theatre has enjoyed in more than a year and breaking all previous attendance and receipts records. Today's Sunday business best even yesterday's tremendous results."

M. P. News (nyc) Sep 15 1923

Texas Censor Overruled on "White Rose"

MRS. ETHEL BOYER, the censor, [illegible] Texas, [illegible] Griffith's "The White Rose" [illegible] the same was immoral, but [illegible] at the Palace Theatre in Dallas.

Motion Picture News (nyc) Sep 15 1923

San Francisco Critics Laud Mae Marsh in "The White Rose"

[illegible]

Motion Picture News (nyc) Sep 15 1923

"The White Rose" Pleases S. F. Critics

Griffith Production Is Warmly Commended Following Opening at Strand

"O[illegible]

Motion Picture World (nyc) Sep 15, 1923

Movie Weekly. N.Y.C. Sep. 15, 1915.

IVOR NOVELLO *appearing in* "The White Rose"

Motion Picture News (nyc) Sep 15 1923

Advertise "The White Rose" Well

Newspaper, Billboard and Lobby Ads Used by Managers to Exploit Picture

ONE of the most thorough campaigns on "The White Rose" which has been received is that staged in Tampa, Fla., by Manager J. B. Carroll of the Victory theatre. Manager Carroll began his campaign ten days in advance, covering the entire town with paper and billing.

A series of teaser ads was run in the morning paper several days prior to opening. The picture was given the manager's personal endorsement, which was incorporated into both display and newspaper advertising.

Newspaper advertising played up the idea [illegible] as the producer, the man who made "Birth of a Nation."

White rose decorations were [illegible] the doorways, which carried an artistic white rose design, together with the title.

An advance stunt of unusual merit was the use of the large mirror in the entrance to the Citizens Bank Building. This mirror, which is 10 by 12, was painted with a display the background of which was a large white rose. This announced the title, name of theatre and play dates.

Prominent Displays Obtained

When "The White Rose" was booked for showing at the Strand theatre, San Francisco, steps were made for a somewhat unusual advertising and exploitation campaign.

In addition to a billboard display [illegible] covered the city and all sizes of paper, [illegible] was a big newspaper advertising campaign that carried with a big publicity space. The [illegible] shown in United Artists press book were used and photos of White rose shown [illegible] The opening sequence was made as they [illegible] ahead of the [illegible] and are followed with different [illegible] each day, the grand finale being large and large, with the big [illegible] on the second day.

The [illegible] of the Strand building [illegible] in the second step is a [illegible] and [illegible] the [illegible] Francisco [illegible] and [illegible] the [illegible] and [illegible] the [illegible] and [illegible] the

Tourist Topics Hyattsville 6/14/23

The Kansas City Post Sep 19 1923

D. W. GRIFFITH AND THE HIGHEST ART OF THE MOTION PICTURE OF TODAY

18

BY KEET K. SMITH

D. W. GRIFFITH is the most universally known of all American international figures. It is certain that no living American has had his name repeatedly placed before a larger audience made up of the peoples of all countries on the globe. Not only in the United States but in nearly every nation in Europe and throughout the wide world countless millions of cinema patrons have become so educated as regards the super-quality of his productions that all that is necessary to command record-breaking audiences is the announcement that it is a D. W. Griffith picture.

Perfection in this world is an utter impossibility. No man has achieved it in any field of endeavor; but David Wark Griffith in his own particular sphere has come well nigh to achieving the impossible.

After sitting under the thrall of *The White Rose* one realizes more than ever that this super-genius of the art of moving picture production has leapt the barrier and attained supreme excellence.

It is not generally known that Mr. Griffith was the pioneer in California, now the moving picture centre of the world. When he visited Los Angeles in 1914 there was not a motion picture theatre or studio there. It was his far sighted and comprehending mind that sensed California's wonderful scenic and climatic possibilities for picture making. It was in this land of perpetual sunshine that Mr. Griffith planned and produced his most noted pictures, involving what seemed at that time a most staggering expense, to say nothing of the almost agonizing expenditure of intense and concentrated effort. This, however, is a characteristic of a D. W. Griffith film.

D. W. GRIFFITH

As we see unfolded upon the screen in his latest picture, *The White Rose*, the simple story of everyday people, one realizes the universality of appeal that D. W. Griffith's pictures possess. We can understand why they hold strong men and women in tensest grip the world over and stir their deepest emotions. A Shakespeare of the screen, he takes humanity for his theme—hence the far reaching sway of his consummately presented productions.

His plays start out with no flourish of trumpets, but none the less soon seize upon the popular imagination and captivate great audiences everywhere. "Humanity is everything," is a favorite saying of Mr. Griffith, and this idea is developed throughout all his pictures. We realize the deep significance of his saying when we learn that at the Orion at Budapest his typically American play *Way Down East* ran for no less than ten weeks, and after a run of nine weeks at the Cinema Mirabeau, Paris, was released simultaneously to twenty-two motion-picture theatres in that city, and that in Italy his great production *Intolerance* was shown in thirty-one theatres at one time.

No more stupendous drama, no more wonderful picture in the history of the films, has appeared on the screen than D. W. Griffith's *Birth of a Nation*. It has been estimated that no less than forty millions of people unable to read, write or speak English have seen this play. It has gripped and held multitudes in deepest suspense and aroused their wildest enthusiasm.

In 1914, at one of the most critical periods of the European war, when the fate of republics and empires hung in the balance, Mr. Griffith was busily engaged one day in making a picture on a hill in Hollywood, when he received a request from the British premier, David Lloyd George, to go to England to see him. Without an idea of why his presence was needed he started immediately for the other side. He arrived at 10 Downing street.

"I saw your *Birth of a Nation* three times," said the Prime Minister, "and learned more history from it than in any other way. You can help us a lot in this war."

"You know," replied Mr. Griffith, "America is neutral and I am an American citizen."

"I want you to meet M. Clemenceau, the premier of France. He wishes you to make a picture of the Allied cause," said Mr. Lloyd George.

The upshot was that Mr. Griffith personally visited the blood-stained battle fields of France, taking with him ten of his stars and in "No Man's Land" produced for American and other distribution his most stirring and dramatic depiction of the war's darkest phases, *Hearts of the World*, and two other plays, one for French, the other for English consumption, solely for recruiting purposes.

As a result of these stirring and powerful war dramas the then Chancellor of the Exchequer, and later Premier, Andrew Bonar Law, rose in the House of Commons and moved a vote of thanks to Mr. Griffith. He also declared that these plays had shortened the war three months.

What finer thing could be said of any man!

It doubtless occurred to England's astute Prime Minister that one who had shown such commanding genius in throwing upon the screen the heart throbs of life would show equal genius in seizing upon the vital human elements of the most direful catastrophe of the centuries.

Although in its infancy, the motion picture business is today the third largest industry of the country. On its weekly payroll are now more than a million people. It may never be known how much D. W. Griffith has contributed to the growth and development on the highest plane of this great business. He is today its most distinguished producer and director.

D. W. Griffith in his dogged determination to attain his ideal has been known to photograph a scene four hundred times before it received his o. k.

The consummate skill manifested in such recent productions as his *Broken Blossoms, Dream Street, Orphans of the Storm*, and now *The White Rose*, proves that this master craftsman possesses in the highest degree, "the capacity of taking infinite pains," which has been given as a definition of genius.

This man who was the first to present a connected story upon a screen, who was the inventor of the "close up," the "cutback" and other truly marvellous tricks of the camera, while a slave to detail is also a master of the whole gamut of life's varying aspects.

Dominating the wonderful mastery of the minutiæ and mechanics of film picturization is a man of keen intellect, a true reader of human hearts and a lover of humankind. Humanity is his forte. His plays are beautiful photos of the world without, but even more beautiful of the world within—the workings of heart and soul. There is nothing coldly analytical in his work, unlike certain French writers of the psychological school.

How Mr. Griffith touches with indefinably mysterious precision the strings of humanity's heart is strikingly exemplified in his latest production, *The White Rose*. In this story he presents the same standard of morality for man and woman. In this play man falls with woman, both pass through the fire and, purified by its flames, rise together. It is the story of a man's and a woman's redemption through the power of pure love. No production on the eternal theme—"The way of a man with a maid"—so stirs the human emotions.

The intense pathos of his play, the perfect art in telling the story, the absolute perfection of the pictures, the soft and captivating beauty of the background, the gripping interest and smooth continuity of the production, the magic spell it casts upon the audience, the surpassing climax of love triumphant succeeding the most remarkable instance of sustained suspense known to the theatre, combine to make *The White Rose* one of the very greatest of film dramas.

It is related of the immortal Booth that during a performance of Richard III in the city of Baltimore, the famous actor became so much a part of the character he was portraying that in the duel scene he imagined himself to be indeed the King, compelling his antagonist to flee the stage and theatre, and following him to the street. The audience sat spellbound in the belief that they were witnessing a new and vivid interpretation of the scene, until, after a few minutes had elapsed, Booth, recovered from his temporary abstraction, rushed upon the stage and with a flourish of the sword and stamp of the foot exclaimed, "Richard's himself again!"

Just so, Mr. Griffith has made moving pictures living realities, detaching for a time his audiences from their own personalities to live, enjoy, suffer and triumph in the lives depicted on the screen. But they never quite come back to their old selves again and leave the theatre with a deeper knowledge and higher conception of human life.

THE KANSAS CITY POST

'FINDS' OF GRIFFITH, MASTER MOVIE PRODUCER

—Press Photos.

Griffith, master producer of film celebrities, presents "The White Rose" at the Royal this week, with another of his supremely trained casts. Left to right: Ivor Novello, English actor, who is the leading man; Mae Marsh, an original Griffith find, leading lady; Carol Dempster, another Griffith discovery, who had her big chance in "Dream Street," and Neal Hamilton, a young fellow who posed for collar ads, picked up by Griffith to prove his worth.

PORTLAND (ORE.) TRIBUNE
SEPTEMBER 14, 1923

TIDINGS FROM THE MOVIE STUDIOS

BY MARION DEAN

18

"What has become of Mae Marsh? I never see her in pictures any more." This has been heard frequently in the past few years. Not to be selfish and keep all the good things to ourselves we have been loaning her to the English for awhile.

They appreciated her, but a loan is a loan and must be called some time, and we admire her immensely over here. She has been away for six years. We are now having an opportunity to see her in D. W. Griffith's "The White Rose."

"Over there" she did several pictures, the most notable being "Paddy-the-next best-thing."

Miss Marsh started her screen career at the ripe age of fifteen with Griffith. Her work in "The Birth of a Nation" and "Intolerance" made her famous. A screen version of David Belasco's stage play "Daddies" will be her next picture for Warner Brothers.

Ivor Novello, a young English actor, plays opposite Miss Marsh in "The White Rose."

MAE MARSH.

Waco (Texas) News Tribune Sep 16 1923

D. W. Griffith's New Film, 'The White Rose,' With Mae Marsh Opens Greater Movie Season

Morning Journal (Yiddish) June 1 1923

Forward (Yiddish) June 2

June 1st Friday 1923 Morning Jun

Forward Saturday June 2 (192)

וועגען א מיידעל וואָס קען ניט אויפהערען ליבען— און א געפאלענעם מאן

דאָס איז די געשיכטע פון דער שענסטער ליעבעס דראמא, וואָס איז ווען עס איז געוויזען געוואָרען אויפן לייוועגט — און דורך דעם מייסטער דירעקטאר

ד. וו. גריפיט.

זעהט

"The White Rose"

"די ווייסע רויז"

און איהר וועט בעסער דורך דעם פאר־שטעהן אייער אייגען ראָמאנטיש האַרץ! עס איז א געשיכטע פון אמת'ן לעבען

ליריק טעאטער, וועסט 42טע סטריט. צוויי מאָל טעגליך: 2:15 און 8:15, זונטאג מאטינע אום 3.

גוטע סיטס צו אלע פאַרשטעלונגען

25 סענט ביז $1.00

וועגען א מיידעל וואָס קען ניט אויפהערען ליבען— און א געפאלענעם מאן

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N.Y. American May 18 1923

When You Are in Love!

A Boy--A Girl--Soft Lights

Tingling Caresses!

[illegible]

D. W. Griffith's

[illegible]

The

White Rose

[illegible]

Opening TUESDAY

[illegible]

Lyric Theatre

[illegible]

Topics Wyoming 6/14/23

The Kansas City Post Sep 19 1923

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TERRE HAUTE (IND.) TRIBUNE
SEPTEMBER 11, 1923

TIDINGS FROM THE MOVIE STUDIOS

BY MARION DEAN

"What has become of Mae Marsh? I never see her in pictures any more." This has been heard frequently in the past few years. Not to be selfish and keep all the good things to ourselves we have been loaning her to the English for awhile.

They appreciated her, but a loan is a loan and must be called some time, and we admire her immensely over here. She has been away for six years. We are now having an opportunity to see her in D. W. Griffith's "The White Rose."

"Over there" she did several pictures, the most notable being "Paddy-the-next-best-thing."

Miss Marsh started her screen career at the ripe age of fifteen with Griffith. Her work in "The Birth of a Nation" and "Intolerance" made her famous. A screen version of David Belasco's stage play "Daddies" will be her next picture for Warner Brothers.

Ivor Novello, a young English actor, plays opposite Miss Marsh in "The White Rose."

MAE MARSH.

Waco (Texas) News Tribune Sep 16 1923

D. W. Griffith's New Film, 'The White Rose,' With Mae Marsh Opens Greater Movie Season

Morning Journal (Yiddish) June 1 1923

Forward (Yiddish) June 2 1923

Forward Saturday June 2 (1923)

וועגען א מיידעל וואָס קען ניט אויפהערען ליבען— און א געפאלענעם מאַן

דאָס איז די געשיכטע פון דער שענסטער ליעבעס דראמא, וואָס איז ווען עס איז גע־וויזען געוואָרען אויפן לייוועגט — און דורך דעם מייסטער דירעקטאָר

ד. וו. גריפיט.

זעהט

"The White Rose"

"די ווייסע רויז"

און איהר וועט בעסער דורך דעם פאר־שטעהן אייער אייגען ראָמאנטיש האַרץ! עס איז א געשיכטע פון אמת'ן לעבען

ליריק

טעאטער, וועסט 42טע סטריט. צוויי מאָל טעגליך: 2:15 און 8:15, זונטאג מאטינע אום 3.

גוטע סיטס צו אלע פאַרשטעלונגען

25 סענט ביז $1.00

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My American May 18 1923

SATURDAY, JUNE 2, 1923. THE DAY

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25 סענט ביז $1.00

When You Are in Love!

A Boy--A Girl--Soft Lights

Tingling Caresses!

Your love affair is the big drama in your life. For You are the Heroine and He is the Hero, and every word and moment is tense with interest and suspense.

You are going to thrill, sigh and sigh that so gloriously and fully again as to feel that your sweet rapture, which you can

D. W. Griffith's

NEWEST PRODUCTION

The

White Rose

A new love story in the same distinctive style the very thrill of youth, love romance and strong contrast with an exquisite understanding of your heart.

The player include MAE MARSH, including in Mr. GRIFFITH'S thrilling play is double of greatest range that ever, IVOR NOVELLO, the handsome Boy lad who, speaking to the Big Hit role in as Lancelot Gobbo, and MARGUERITE DE LA MOTTE, the lovely, graceful and bewitching girl of sweet truthful charmers.

Opening TUESDAY

AT 2:15 & 8:15

Lyric Theatre

WEST 42D ST. GRATE NOW

The Freiheit June 3 1923

6/3/23

וועגען א מיידעל וואס קען ניט אויפהערען ליבען— און א געפאלענעם מאן

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My American May 23 1923

MOTION PICTURES MOTION PICTURES

DOES EVERY MAN WANT MORE THAN ONE LOVE?

In earlier days the heads of families used to perfume and array their youngest and prettiest daughters and pose them seductively on the roadside when kings or rulers went by, to attract the great men's attention. Did these men get more out of life than the man who is constant to one woman according to the standard demanded today?

All men and all women live for one thing—love. Women wear short skirts, silk stockings, or no stockings at all; perfume themselves, clothe their bodies, to attract man's love. Men work, sing, talk, dream, do big deeds to show off for women.

The only happiness is through love. What kind of love brings the best returns?

There has recently been produced a story dealing with this subject. In it a young aristocrat, with modern ideals, woman-raised, and the handsomest face perhaps in the world, starts out to help with his great genius the advancement of the world. He meets a little orphan girl. This little girl visited a certain dancehall, being hungry for love as all girls are, and also being plainly dressed she finds she does not get the admiration she desires. She imitates the other girls in the jazz hall and becomes a jazz sweetheart—skirts short enough to go above the rolled socks, perfumed, frizzed, as sinuously moving feet and ankles to a wailing jazz horn as the warmest jazz baby could be.

Some One Had Told Him About Her.

They meet. He has been told she is a bad girl. He believes it. He fights his own heart. He feels himself drawn down, passion not to be denied surging and tugging at him. His soul crying out as he feels himself drawn into that maelstrom of desire that few in the world have been able to resist. He tries to go on with his great work—he is a minister. His voice is thundering to the people—his slumbrous brown eyes above the white robes of the church, but the jazz sweetheart raises little white hands into his dreams and her red lips press warmly up from the pages of the sacred book and his heart beats and pounds with the memory of moon-stricken nights when they held each other until the stars faded and the dawn came. Under the terror of the struggle larger grew the luminous eyes, thinner the wasted figure. The old, old struggle in all hearts was beating him down.

And the little jazz baby, in a great overwhelming love for the minister—what of her? When the scandal broke out it rocked the neighborhood. It was whispered that this timid, beautiful girl held an illegitimate baby to her breast. The neighbors tried to discover who was the father of the baby, but she refused to tell.

Greater Than Edison's Inventions.

How could all this have been avoided? This is the most important question in the world today. How puny and pale would be Edison's inventions compared to the man who could discover the secrets, who could preserve the beauties of love and the joys of love and the sweetness of love without the anguish of destructive and scorching passion.

The above is the story of the play, THE WHITE ROSE, now showing at the Lyric Theatre. We believe that this play is indeed the beginning of the search for truth. You may learn more for your own happiness in this play than you could in reading a hundred books. And if you follow closely and think deeply it will put you in a way to walk in the path of happiness to the end of your life, at the same time you will have bright laughs, heart thrills, love ecstasies and ennobling tears. As says Sophie Irene Loeb:

Heart Hunger for Better Humanity.

"'The White Rose' is sermon, poem and great love drama—all in one, with laughter full of tears—presenting the big moments in little lives, beauty in simple and even sordid things, the basic principles in which the world—yours and mine—actually moves. It sends one home with something unforgetable, with a heart hunger for a better humanity."

Evening World says:
"One of the biggest pictures made in years because it is so very, very human."

The Journal:
"The best picture Mr. Griffith has done since 'The Birth of a Nation.'"

The Times:
"There is novelty in the splendid comedy."

My American May 23 1923

SUNDAY, MAY 20, 1923 Business Telephone,

involved in the difference between the owners and the authors and publishers, was denounced by speakers as "an unfair law made possible by the exhibitors' ignorance of the law."

AMUSEMENTS. AMUSEMENTS.

Last Night

D. W. Griffith presented for the first time his latest masterfilm, "The White Rose," at the Lyric Theatre.

It is a real love story pulsating with the very throb of youth, mad, romantic and divine; revealed with an exquisite understanding of your heart.

Verily, a page from the book of your life.

D. W. Griffith's

"THE WHITE ROSE"

The players include MAE MARSH, including in MR. GRIFFITH'S direction after an absence of several years, greater than ever, IVOR NOVELLO, the handsome English actor appearing for the first time in an American picture; and CAROL DEMPSTER, the lovely, talented and accomplished star of recent Griffith successes.

Four Weeks Only

LYRIC THEATRE

My City News May 21 1923

To Theatregoers—

May 21

As we all know, moving pictures is a new business. It seems to have become a habit to associate the title "Big Pictures" only with a class known as spectacles, generally with masses of people, huge sets, etc.

Of course, we only have to think to realize the absurdity of this. We believe motion pictures at present are passing through a period whereby in the near future the big picture, using ordinary vernacular, might mean any picture containing vital interest.

Take as an instance the two, in totally different degree, most successful plays of recent date—"Anna Christie" and the late Frank Bacon's "Lightnin'"—they are certainly as big in their carrying appeal as any spectacle known on our stage. One or two human beings could be far more interesting than a thousand remote persons carrying unfamiliar spears.

With such an idea in mind, we have concentrated unmistakable effort upon "THE WHITE ROSE." It remains for the people to judge as to the success of this. Not whether or not this effort is successful is of little importance, if in the future we might have pictures that are big on account of the characters, if merely two of them and not thousands, they are set with massive scenery and peopled by crowded mobs.

D. W. GRIFFITH, Inc.

LYRIC THEATRE, WEST 42d ST. BROADWAY TONIGHT, NOW NIGHT AT 8:15, THEREAFTER TWICE DAILY 2:15 & 8:15. FOUR WEEKS ENGAGEMENT

My City Morning World May 18 1923

4 Weeks Only

D. W. GRIFFITH'S

"THE WHITE ROSE"

The opening has been postponed until Monday Night, May 21 at 8:15.

LYRIC THEATRE

Seats Now on Sale

Jewish Daily News Sunday June 3

וועגען א מיידעל וואָס קען ניט אויפהערען ליבען— און א געפאלענעם מאן

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25 סענט ביז $1.00

Gifts Theatre Cincinnati (Ohio)

Continous 9 A.M. to 11 P.M.

GIFTS

Admission 50¢ Including Tax

THE LITTLE THEATER WITH THE BIG PICTURES

STARTING TODAY

FALL SEASON INAUGURAL

THE GREATEST OF THE GREAT

D.W. GRIFFITH'S

LATEST PRODUCTION

"The WHITE ROSE"

THE STORY of a GIRL WHO COULDN'T STOP LOVING—

She loved life, she loved love, and then she loved the boy. And her love was big enough to dare all, to suffer all, to embrace all never faltering, never weakening.

In the Cast are

MAE MARSH

IVOR NOVELLO — NEIL HAMILTON

CAROL DEMSTER — PORTER STRONG

Special Music Score Thoroughly Griffithized

My City News May 25 1923

The Best Picture Griffith Has Made

since "Birth of a Nation." You cannot resist its appeal. **"The White Rose"** will make you **smile, laugh, cry** and **cheer.** Only a master of English could describe adequately the loveliness with which this beautiful story is dowered. A fairyland of flower, sky and water.

—*Leo Pollock in The Evening Journal.*

"The boldness with which the story tears away the dual standard of morals and shows man accepting his share of blame for sin along with the woman is inspiring and moving . . . One of the finest D. W. Griffith ever made. And if you want to see art in the cinema, see Mae Marsh as 'Teasie' ".

Quinn Martin in The World.

D. W. GRIFFITH'S

Newest Masterfilm

"The White Rose"

"One of the 'biggest' pictures made in years because it is so very, very human. An unqualified success."

Don Allen in the Evening World.

Lyric Theatre

West 42d St. Twice Daily at 2:15 & 8:15. All seats reserved 50c to $1.00. Mats $1.00. Engagement limited to four weeks

EVENINGS—400 CHOICE SEATS at $1, 800 at 75c, 500 at 50c.
MATINEES—800 SEATS at $1, 300 at 75c, 500 at 50c.

The Freiheit June 3 1923

3/3 6/3/23

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$1.00 ביז 25 סענט

My American May 23 1923

MONDAY, MAY 28, 1923 — Business Telephone,

voiced in the difference between the owners and the authors and publishers, was denounced by speakers as "an unfair law made possible by the exhibitors' ignorance of the law."

AMUSEMENTS. | AMUSEMENTS.

Last Night

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It is a real love story pulsating with the very fires of youth, mad, romantic and divine; revealed with an exquisite understanding of your heart.

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The players include **MAE MARSH**, performing in **MR. GRIFFITH'S** direction after an absence of several years, greater than ever; **IVOR NOVELLO**, the handsome English actor appearing for the first time in an American picture; and **CAROL DEMPSTER**, the lovely, charming and accomplished star of stage and screen.

Four Weeks Only

LYRIC THEATRE

My City News May 21 1923

MOTION PICTURES — MOTION PICTURES

DOES EVERY MAN WANT MORE THAN ONE LOVE?

In earlier days the heads of families used to perfume and array their youngest and prettiest daughters and pose them seductively on the roadside when kings or rulers went by, to attract the great men's attention. Did these men get more out of life than the man who is constant to one woman according to the standard demanded today?

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Some One Had Told Him About Her.

They meet. He has been told she is a bad girl. He believes it. He fights his own heart. He feels himself drawn down, passion not to be denied surging and tugging at him. His soul crying out as he feels himself drawn into that maelstrom of desire that few in the world have been able to resist. He tries to go on with his great work—he is a minister. His voice is thundering to the people—his slumbrous brown eyes above the white robes of the church, but the jazz sweetheart raises little white hands into his dreams and her red lips press warmly up from the pages of the sacred book and his heart beats and pounds with the memory of moon-stricken nights when they held each other until the stars faded and the dawn came. Under the terror of the struggle larger grew the luminous eyes, thinner the wasted figure. The old, old struggle in all hearts was beating him down.

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How could all this have been avoided? This is the most important question in the world today. How puny and pale would be Edison's inventions compared to the man who could discover the secrets, who could preserve the beauties of love and the joys of love and the sweetness of love without the anguish of destructive and scorching passion.

The above is the story of the play, THE WHITE ROSE, now showing at the Lyric Theatre. We believe that this play is indeed the beginning of the search for truth. You may learn more for your own happiness in this play that you could in reading a hundred books. And if you follow closely and think deeply it will put you in a way to walk in the path of happiness to the end of your life, at the same time you will have bright laughs, heart thrills, love ecstasies and ennobling tears. As says Sophie Irene Loeb:

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"One of the biggest pictures made in years because it is so very, very human."

The Journal:
"The best picture Mr. Griffith has done since 'The Birth of a Nation.'"

The Times:
"There is novelty in the splendid comedy."

Dorothy Dalton in "Fog"

My City Morning World May 18 1923

To Theatregoers—

May 27

As we all know, moving pictures is a new business. It seems to have become a habit to associate the title "Big Pictures" only with a class known as spectacles, generally with masses of people, huge sets, etc.

Of course, we only have to think to realize the absurdity of this. We believe motion pictures at present are passing through a period whereby in the near future the big pictures, using ordinary vernacular, might mean any picture containing vital interest.

Take as an instance the two, in quite different degree, most successful plays of recent date — "Anna Christie" and the late Frank Bacon's "Lightnin'" — they are certainly as big in their carrying appeal as any spectacle known on our stage. One or two human beings could be far more interesting than a thousand remote persons carrying unfamiliar spears.

With such an idea in mind, we have concentrated unstintedly effort upon "THE WHITE ROSE." It remains for the people to judge as to the success of this, but whether or not this one effort is successful is of little importance, if in the future we might have pictures that are big on account of the characters, if merely by of flesh and not because they are set with massive scenery and peopled by crowded mobs.

D. W. GRIFFITH, Inc.

LYRIC THEATRE, West 42d St. OPENING TONIGHT, NOW NIGHT AT 8:15, THEREAFTER EVERY DAILY 8:15 P.M. FOUR WEEKS ENGAGEMENT

My City Morning World May 18 1923

4 Weeks Only

D. W. GRIFFITH'S

"THE WHITE ROSE"

LYRIC THEATRE

Tickets Now on Sale

Jewish Daily News Sunday June 3

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Gifts Theatre Cincinnati Ohio

Continous 9 A.M. to 11 P.M.

GIFTS

Admission 50¢ Including Tax

THE LITTLE THEATER WITH THE BIG PICTURES

STARTING TODAY

FALL SEASON INAUGURAL

THE GREATEST OF THE GREAT

D.W. GRIFFITH'S

LATEST PRODUCTION

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THE STORY of a GIRL WHO COULDN'T STOP LOVING—

She loved life she loved love, and then she loved the boy. And her love was big enough to dare all, to suffer all, to embrace all never faltering, never weakening.

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MAE MARSH

IVOR NOVELLO — NEIL HAMILTON

CAROL DEMSTER — PORTER STRONG

Special Music Score Thoroughly Griffithized

My City News May 25 1923

The Best Picture Griffith Has Made

since "Birth of a Nation." You cannot resist its appeal. **"The White Rose"** will make you **smile, laugh, cry and cheer.** Only a master of English could describe adequately the loveliness with which this beautiful story is dowered. A fairyland of flower, sky and water.

—Leo Pollock in The Evening Journal.

"The boldness with which the story tears away the dual standard of morals and shows man accepting his share of blame for sin along with the woman is inspiring and moving . . . One of the finest D. W. Griffith ever made. And if you want to see art in the cinema, see Mae Marsh as 'Teasie'".

Quinn Martin in The World.

D. W. GRIFFITH'S

Newest Masterfilm

"The White Rose"

"One of the 'biggest' pictures made in years because it is so very, very human. An unqualified success."

Don Allen in the Evening World.

Lyric Theatre

West 43rd St. Twice Daily at 2:15 & 8:15

All seats reserved 50c to $2.00. Boxes $3.00

Engagement limited to four weeks

EVENINGS 400 CHOICE SEATS at $1, 500 at 75c, 400 at 50c.

MATINEES 500 SEATS at $1, 500 at 75c, 600 at 50c.

The American May 29 1923.

The Jewish Morning Journal Nov. 8. 1922

Does Every Man Want More Than One Love?

All men and women live for one thing—love!

You know that your only true happiness lies through love!

Men work, talk, sing, dream, do big things—all to show off to the women they love.

And women do many things—even such gentle absurdities as wearing short skirts, roll-down stockings; they perfume themselves and drape their bodies in every changing style; all to attract man's love.

Do you remember how in the earlier days the head of the family would perfume and drape with clinging silk the youngest and prettiest daughter, and pose her seductively at the roadside, hoping to gain the attention of the king or great man who was reported to be coming that way?

Do the men who demand more than one love in their lives get more happiness out of life than the men who are constant to the one love, according to the standard demanded to-day?

Perhaps you have heard about the handsome young man, aristocratic and woman-raised, with modern ideals of love and fairness. His was a great gift, a genius for influencing others. Before beginning his great work that his talents make sure for him, he starts out to learn something of humanity, that he may know things, when he becomes a leader.

BEING HUNGRY FOR LOVE.

He meets a little girl who had been raised in an orphanage. She visited a certain dancehall, being hungry for love as all girls are; and being so plainly dressed, she finds she does not get the admiration and attention she desires.

So she imitates the other girls in the jazz hall and becomes a favorite little jazz sweetheart—cute short skirts almost topping the roll-down stockings; perfumed, with a little final flip of it on her tongue. There was the moan of the jazz horns, swirl of flaring drapery; soft lights, swaying bodies—

They meet. Someone tells him she is a bad girl. He believes it. However they meet again and again.

He returns to his work; but tugging at him and not to be denied are the memories of that little jazz sweetheart. He is a minister; feeling himself drawn into that malestrom of desire that few have been able to resist.

His voice is thundering to the people, his slumberous brown eyes glowing above the white robes of the church. Up from the sacred pages he reads press the warm, red lips. In his dreams the tender white arms reach out to him. Ever with him is the memory of the moonstricken night when they held each other until the dawn came over their flowered meeting place on the river bank.

AND WHAT OF THE JAZZ SWEETHEART?

And the little jazz sweetheart, in a great overwhelming love for the minister—what of her? When the scandal came it startled the neighborhood. It was whispered this shy, beautiful girl held an illegitimate baby to her breast, and she wouldn't tell who was the baby's father.

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You will have bright laughs, merry smiles, the ecstasies of love and ennobling tears.

HEART HUNGER FOR BETTER HUMANITY.

As says Sophie Irene Loeb, a woman of great talents and a vital sympathy for humanity:

"'The White Rose' is a sermon, poem and great love drama—all in one, with laughter full of tears. It presents the big moments in little lives; beauty in simple and even sordid things; the basic principles in which the world—yours and mine—actually moves. It sends one home with something unforgettable, with a heart hunger for a better humanity."

"One of the 'biggest' pictures made in years, because it is so very, very human."—Evening World.

"The best picture Mr. Griffith has made since 'The Birth of a Nation.'"—Journal.

"There is novelty in the splendid comedy."—Times.

The Jewish Morning Journal Nov. 8-1922

פארקויפט איהר א שעהנע מיידעל פאר גאלד?

דאס איז נאך שעהנער ווי א יונגע מיידעל וואס רעפרעזענטירט יונענד, צארטקייט, אנגעפילט מיט ליעבע און חלומות, ליידענשאפטליך פארעהרט פון יונגע לייט. אין זיינע שטארקע, בעשיצענדע ארעמס געפינט זיא איהר נשמה'ס וואונש. זיי האבען ליעבע. דאס גאנצע גאלד פון דער גאנצער וועלט דארף ניט זיין אזוי וויכטיג וויא זייער ליעבע, דאך ווי אפט בעגעגענען מיר אין ווירקליכען לעבען ווי גאלד איז וויכטיגער און די שעהנע מיידעל ווערט געאפפערט, פארקויפט פאר גאלד.

עס איז דא א מיידעל וואס האט אט דעם דאזיגען שרעקליכען שיקזאל פאר איהרע אויגען. געגען איהר ווילען איז דא א מאן, וואס, האמש ער איז איהר אבשטויסענד, קויפט ער איהר — קויפט איהר מיט געלד. זי פיהלט זיך שוין ווי א שקלאפין, אזוי ווי פערצייטענס האלב-נאקעט אין דעם אפענעם מארק, וואו דער העכסטער פרייז קויפט.

אך וויפיעל זי זאל ניט פראטעסטירען און קעמפפען ווייסט זי אז זי מוז זיך אונטערגעבען האמש זי זיפצט מיט עראינערונגען פון א זיעסער ליעבע ווען איהר יונגער געליעבטער האט צום ערשטען מאהל גערעדט צו איהר אין א שעהנעם גארטען. האמש ער שטעהט יעצט און ווארט, מוז זי זיך אונטערווארפען אונטער א שיקזאל וואס איז ערגער ווי דער טויט.

און דוקא דארף עס נאך פאסירען אין'ם הויז פון איהם וועמען זי האט אזוי ליעב. דער מאן וועמען זי האסט און מוז מיט איהם חתונה האבען קומט אין דיעזען הויז: פליצלונג רינגעלט זיי ארום געפאהר, פארניכטונג. אין יענעם געפאהר שטעהט איהר ליעבהאבער ביי איהר זיים, אבער זעהר וועניג העלפט עס איהם, ווייל ביטערער טויט — דאן צושיידונג — און זאן פאסירט עטוואס אונערווארטעטעס. די דריי שטעהען פנים אל פנים

"ONE EXCITING NIGHT"

ד. וו. גריפפיטה'ס (א שרעקליכע נאכט) אין אפאלא טהעאטער, וואו צוויי פארשטעלונגען ווערען געגעבען טעגליך, אום 2.30 און 8.20. זונטאג מאטינעע אום 3. פרייזען פאר אוועגדען זיינען 50 סענט ביז $1.50 און מאטינע פון 50 סענט ביז $1. וועהרענד די געשיכטע וויקעלט זיך פאנאנדער וועט איהר ווערען איבערראשט ווי איהר זיים נאך קיינמאל פריהער ניט איבערראשט געווארען — ליעבע איבערראשונגען — געהיימניספולע איבערראשונגען — און פון צייט צו צייט וועט איהר אזוי פיעל לאכען ווי איהר האט נאך קיינמאל פריהער אין אייער לעבען ניט געלאכט.

וואלט איהר זיך פארקויפט פאר גאלד?

Filmed Louisiana Homes Charmed Gotham Artists

'Shooting' Scenes in Louisiana

Johnson (City) (Tenn) Chronicle 9/2/23

SOUTHLAND FILMED FOR GRIFFITH EPIC

Motion picture patrons who recall the delightful countryside scenes in "The Birth of a Nation," "Way Down East," and other D. W. Griffith masterpieces will be pleased to know that the great producer has completed another effort wherein the major portion of his dramatic denouncement moves against a background of distinctively attractive pastoral vistas.

Mr. Griffith's latest screen presentation is entitled "The White Rose." It is a story of Southern romance and all the exterior scenes have been photographed amid the splendor of the unsullied open spaces of the sunny south lard and encompassing the rare and delicate architecture of fine old, stately mansions of that section in days gone by.

The story and its attendant action is quite modern, but affords Mr. Griffith opportunities pleasing to interpret flashes of olden days in a manner all his own.

The customs and ideals of past generations pervade the whole play, and this is accentuated by the delightful scenic backgrounds against which Mr. Griffith has turned his cameras to record the actions of the players.

The task of accomplishing this was by no means easy. The great director travelled far and wide throughout the South to gain the desired result. He found his best locations amid that western section of Louisiana where the people take pride in keeping their homes, their gardens and their surroundings as near to the old order of things as posible. In the Bayou Teche country the residents guard the old architecture and natural surrounding of their homes zealously. They keep their homes in repair with infinite pains, but never do they permit the modern architect or builder to destroy the old outline.

From Louisiana the producer wandered on through Georgia and into Florida where he found more "atmosphere" to his liking. He has endeavored with considerable success to photograph the negro in a natural and happy state. Theatre patrons will no doubt receive in ecstacy the great numbers of colored people, young and old, at play and work in this new production. The entirely too prevalent burlesque of the negro will be happily missing from Mr. Griffith's "The White Rose," a United Artists release coming to the Majestic theatre next Monday and Tuesday.

The story in the main concerns the white folk of the region and centers about the joys and woes of an orphan girl, her rich young lover; an ambitious but proverty-stricken youth and a girl of wealth and social position. It is the old, old story of truth and right conquering over wrong and injustice; of false pride crumbling under charming manner and amid irresistible scenic setting.

Among the principal players to be seen in "The White Rose" are Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Herbert Suth, Erville Alderson, Lucile La Verne, Porter strong and others.

Cincinnati (Ohio) Times Star Sep 15 1923

By WILLIAM G. STIEGLER

D. W. GRIFFITH is an irrepressible sentimentalist. But he is also an artist and, consequently, even his most saccharine moods of sentimentality have the saving grace of an artistic turn. It is thus that one can account for his latest picture, "The White Rose," which opened its Cincinnati run Saturday at the Gifts theater.

For story material the great director apparently combed his previous successes, selecting the weepiest portions of each and combining them into the least convincing film which he has yet given us. He has taken four young characters—two boys and two girls—and, after equipping them with the proper contrasting conditions, has dragged them through all conceivable emotional harrowings to a miraculously happy fade-out.

There is, for instance, the orphan girl who, after passing through an exaggerated period of flapperism, becomes the pathetic, unwedded mother staggering through a veritable cloudburst of studio rain with her nameless babe. Mae Marsh makes the most of this role, especially in the latter portion, where her mannerisms are less pronounced. Then there is the proud, aristocratic daughter of the old South—rather colorlessly portrayed by Carol Dempster—who is engaged to the scion of another aristocratic family studying for the church. But the young clergyman—the best-acted part in the piece as played by Ivor Novello—becomes involved with the orphan girl and a near-deathbed reunion is needed to clear the tangled situation. At the conclusion we are left with the impression that the proud, aristocratic girl reconciles herself to the attentions of the humble grocer's clerk, who was spurred to literary fame and success through his love for her. The latter part, portrayed by Neil Hamilton, evidently suffered too much in the cutting-room to permit of a fair estimate of the young man's ability.

Appreciating however, Mr. Griffith's former artistic triumphs, it is with his errors of omission rather than those of commission that one must quarrel. Set in the picturesque location of the Bayou Teche, Louisiana, the great director had an inviting opportunity to give us something distinctive of that romantic section of the South. Except for a few attractive exterior settings, the action of the story might have happened anywhere, and its people might have belonged to any class of society. The attempt to lend atmosphere by touches of negro comedy did not prove so successful as in "The Birth of a Nation" and resulted only in clumsy caricature.

As with all Griffith pictures, a splendid musical setting is one of the features of "The White Rose," the charm of many old-fashioned melodies creating a background that materially softens and smooths many uneven spots in the film.

Cincinnati (Ohio) Post Sep 15 1923

Gloria Swanson and Connie Talmadge on New Film Programs of Week

By Elmer H. Dressman

MAE MARSH returns to the screen in David Wark Griffith's "The White Rose," which opened Gifts Theater's fall season Saturday. Mae won undying fame in Griffith's first big production, "The Birth of a Nation." She is better than ever in "The White Rose."

Not the splendid direction of Griffith, not the work of Ivor Novello, his imported-from-England leading man, not the idyllic backgrounds and beautiful photography, but the marvelous work of Miss Marsh impressed us as the outstanding feature of the film.

She is wonderful as the little orphan girl who, cast into the big world, is thrown into the vortex of a jazz age, and after a short career as an ultra-flapperish cashier in a country hotel, finds herself tossed, broken and friendless, on the outskirts of society.

Novello is fine as the young minister, whose one mistake brings him suffering and misery. Carol Dempster and Neil Hamilton are good in the supporting cast. There is a happy ending, a sort of boxoffice sop.

The scenes, taken in the Bayou Teche country of Louisiana, are beautiful in the extreme. The story is much above the average film plot and heart-gripping thruout. It reminds one much of Griffith's "Way Down East."

To miss "The White Rose" would be to miss one of the finest pictures of the year.

RETURNS

MAE MARSH
She returns to the screen in "The White Rose," at Gifts.

Exhibitors Herald Chi (Ill) Sep 22 1

Columbus (Ohio) Dispatch Sep 16 1923

His Dual Gifts

Ivor Novello, Who Wrote Great War Song, Is Pleased With Work in Films.

"I HAVE in no way given up my music since going into the films," says Ivor Novello, noted English actor-composer, in an interview in Southern Florida. "On the contrary, it is the other way about. I have published more songs since going into cinema work than before. Really, I am overjoyed with my work in America, and being in the lead of a Griffith picture has long been my cherished ambition. I hope to arrange matters so that I can spend half of each year in the States and the other half at my work in London."

Mr. Novello, who wrote "Keep the Home Fires Burning," will be seen in the Griffith production, "The White Rose," at the Majestic all this week with Mae Marsh and Carol Dempster.

During his stay in America he has worked at the Griffith studios near New York City and then journeyed 1500 miles to a quaint location in Southern Louisiana, where Mr. Griffith took a series of exteriors along the Bayou Teche in the old French settled country. From there he went with the company to New Orleans, Alabama, Georgia and then into the exotic Everglade country of Florida. During his stay here, Novello has visited all the principal winter resorts, including St. Augustine, Palm Beach, Fort Lauderdale and Miami where he was entertained by leading residents and added a host of friends to his long list of American acquaintances.

Cincinnati Ohio Gift's Theatre

National Kinograms Tell

Old South Filmed

D. W. Griffith's newest production, "The White Rose," which opened the Gifts Saturday, deals almost entirely with the south. The story concerns an orphan girl who wins the love of a scion of wealth. There figures also in the romance an opposite in the case of a girl of means who has much difficulty in discouraging the attentions of a poor youth. The boy makes good and, eventually, wins the girl. A negro "mammy" and her dusky admirer pair off in contrast and afford the principal comedy for the whole.

Griffith labored patiently and at great expense in order that the atmosphere might be fitting. He covered great stretches of the old south, snapshotting a rose-entwined gateway here, a tangled garden there, along with vistas of sullen streams laden with floating hyacinths, moss-draped oaks and stately old southern mansions. The seeming bent of the south to shake off the old and replace with modern architecture its former grandeur, has made Griffith's task all the more difficult.

Among the players in "The White Rose" are Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong and Herbert Sutch.

Cincinnati (Ohio)

Griffith Man Here

Pat Campbell, special representative of D. W. Griffith, is in Cincinnati to supervise the opening of "The White Rose" at Gifts.

NEW? A San Francisco life insurance company donated this sign to the exploitation of "The White Rose," United Artists D. W. Griffith production during its engagement at the Strand theatre.

Kansas City (Mo) Star Sep 16 1923

"The White Rose"—Royal.

Beatie Williams, known as "Teazie" ..... Mae Marsh
Marie Carrington ..... Carol Dempster
Joseph Edwards ..... Ivor Novello
John Wade ..... Neil Hamilton
"Auntie" Easter ..... Lucille La Verne
"Apollo," a servant ..... Porter Strong
Cissy Stand Girl ..... Jane Thomas
An Aunt ..... Kate Bruce
A Man of the World ..... Erville Alderson
The Bishop ..... Herbert Sutch
The Accused ..... Joseph Dowie
The Lawyer ..... Harry Lee
Guest at Inn ..... Charles Ogle
Scene, Bayou Teche Country of Louisiana, based on Longfellow's "Evangeline."

A TYPICAL Griffith picture, or rather true to the type he has been making recently. Not a "Birth of a Nation" or "Broken Blossoms," but a strong reminder of "Way Down East" and "Orphans of the Storm," with settings much in the vein of "Dream Street." A film absorbingly interesting, well acted, but showing lack at times of the California sunshine or something to strengthen its photographic.

"The kind of a film the women will get up a mob and the other day after seeing "The White Rose" on screen in the Newman theatrette. And sure enough, she was a woman who wouldn't mind one of her kind going astray and laugh for joy when contrite and happiness finally come to her.

That is the theme of "The White Rose." Not a new one, but an ever new one, getting old. Again Mr. Griffith brings us the story of the proud, innocent, country girl gone wrong. This time she is an impish, curly headed maiden, with sensitive mouth and dark eyes, a little 19-year-old orphan starting the tragedy of the year. As presented by the genius of the Griffith mind, the tragedy becomes a prize as regards the story b[illegible]ns to keep up surprises for us.

"Teazie" is an exaggerated character in some respects, but Mae Marsh has made her vivid, appealing. One doesn't soon forget her, nor Ivor Novello, the young English actor, as he is pictured struggling in anguished hours of penance and prayer. Carol Dempster, as the sheltered girl, "a flower of the South," deserves praise, too, for the able way she enacts her part. Erville Alderson, formerly of Kansas City, long associated with Griffith, has a minor role in the production.

Some one recently dubbed Mr. Griffith "the Harold Bell Wright of the Movies." Before we decide as to how well the comparison suits him perhaps we should await the arrival of another picture to see in what class that places him.

A special musical score will be used by the finest orchestra [illegible] compartment.

Waco Tex. News Tri 10 9-17-2

Amusements

GRIFFTH FILM AT HIPP

Those who saw the first show of "The White Rose" at the Hippodrome saw a thing of beauty, a other gem of the films, such as only the great Griffith seems able to produce. Sunday crowds were moved to say, as they have said of other Griffith pictures, that Mr. Griffith always leaves something to think about.

Like "The Birth of a Nation" this latest of the master director's motion picture presentations is a story of the south, a story of an unfortunate girl, one of many in this world of today.

Mae Marsh, as the girl, is prettier than ever, and more appealing. She has lost none of her charm as an actress of the cinema. Another film beauty is in the cast, she is Carol Dempster of "Dream Street" fame.

"The White Rose" marks the opening of the Hippodrome's program or movie season. Other features of the program are a comedy [illegible] "Battlinge everything certain," [illegible] Paine Hope and music. Claudia Bueno Green Photo [illegible] Clyde Stewart, director of the Hippodrome stock company, [illegible] the Hippodrome [illegible] of Wace and the [illegible] the Hippodrome. [illegible] Hippodrome program, [illegible] worth enjoying.

Kansas City (Mo) Post Sep 16. 1923

ON THE SCREEN

ROYAL—"The White Rose," the Griffith picture, with Mae Marsh.
LIBERTY—"Fox With a Fish," comedy, with a big all star cast.
NEWMAN—"To the Last Man," from the Zane Grey story.

By ACD.

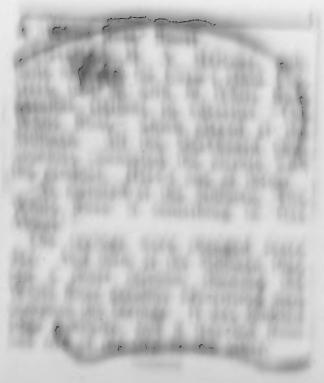
A Griffith picture always is greeted with delight by movie fans—that is to say, movie fans with an appreciation of the finer things in motion pictures. Ever since the pioneer master, Griffith, distinguished himself by departing from the routine of films, as evidenced by "Birth of a Nation," "Intolerance," "Broken Blossoms," and others, his name has become synonymous with the highest things in silent drama.

Columbus (Ohio) State Journal Sep. 17 1923

VERNON

D.

Los Angeles (Cal) Examiner 9/16/2



merican
May 29 1923.

The Jewish Morning Journal Nov. 8. 1922

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All men and women live for one thing—love!

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Do you remember how in the earlier days the head of the family would perfume and drape with clinging silk the youngest and prettiest daughter, and pose her seductively at the roadside, hoping to gain the attention of the king or great man who was reported to be coming that way?

Do the men who demand more than one love in their lives get more happiness out of life than the men who are constant to the one love, according to the standard demanded to-day?

Perhaps you have heard about the handsome young man, aristocratic and woman-raised, with modern ideals of love and fairness. His was a great gift, a genius for influencing others. Before beginning his great work that his talents make sure for him, he starts out to learn something of humanity, that he may know things, when he becomes a leader.

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He meets a little girl who had been raised in an orphanage. She visited a certain dancehall, being hungry for love as all girls are; and being so plainly dressed, she finds she does not get the admiration and attention she desires.

So she imitates the other girls in the jazz hall and becomes a favorite little jazz sweetheart—cute short skirts almost topping the roll-down stockings; perfumed, with a little final flip of it on her tongue. There was the moan of the jazz horns, swirl of flaring drapery; soft lights, swaying bodies—

They meet. Someone tells him she is a bad girl. He believes it. However they meet again and again.

He returns to his work; but tugging at him and not to be denied are the memories of that little jazz sweetheart. He is a minister; feeling himself drawn into that malestrom of desire that few have been able to resist.

His voice is thundering to the people, his slumberous brown eyes glowing above the white robes of the church. Up from the sacred pages he reads press the warm, red lips. In his dreams the tender white arms reach out to him. Ever with him is the memory of the moonstricken night when they held each other until the dawn came over their flowered meeting place on the river bank.

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And the little jazz sweetheart, in a great overwhelming love for the minister—what of her? When the scandal came it startled the neighborhood. It was whispered this shy, beautiful girl held an illegitimate baby to her breast, and she wouldn't tell who was the baby's father.

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The Jewish Morning Journal Nov 8-1922

פארקויפט איהר א שעהנע מיידעל פאר גאלד?

דאס איז נאך שעהנער ווי א יונגע מיידעל וואס רעפרעזענטירט יוגענד, צארטקייט, אנגעפילט מיט ליעבע און חלומות, ליידענשאפטליך פארעהרט פון יונגע לייט. אין זיינע שטארקע, בעשיצענדע ארעמס געפינט זיא איהר נשמה'ס וואונש. זיי האבען ליעבע. דאס גאנצע גאלד פון דער גאנצער וועלט דארף ניט זיין אזוי וויכטיג וויא זייער ליעבע, דאך ווי אפט בעגעגענען מיר אין ווירקליכקייט לעבען ווי גאלד איז וויכטיגער און די שעהנע מיידעל ווערט געאפפערט, פארקויפט פאר גאלד.

אס איז דא א מיידעל וואס האט אט דעם דאזיגען שרעקליכען שיקזאל פאר איהרע אויגען. געגען איהר ווילען איז דא א מאן, וואס, האמש ער איז איהר אבשטויסענד, קויפט ער איהר — קויפט איהר מיט געלד. זי פיהלט זיך שוין ווי א שקלאפין, אזוי ווי פערצייטענס האלב-נאקעט אין דעם אפענעם מארק, וואו דער העכסטער פרייז קויפט.

אך ווייפיעל זי זאל ניט פראטעסטירען און קעמפפען ווייסט זי אז זי מוז זיך אונטערגעבען האמש זי זיפצט מיט עראינערונגען פון א זיעסער ליעבע ווען איהר יונגער געליעבטער האט צום ערשטען מאהל גערעדט צו איהר אין א שעהנעם גארטען. האמש ער שטעהט יעצט און ווארט, מוז זי זיך אונטערוואַרפען אונטער א שיקזאל וואס איז ערגער ווי דער טויט.

ון דוקא דארף עס נאך פאסירען אין'ם הייז פון איהם וועמען זי האט אזוי ליעב. דער מאן וועמען זי האסט און מוז מיט איהם חתונה האבען קומט אין דיעזען הויז: פלוצלונג רינגעלט זיי ארום געפאהר, פארניכטונג. אין יענעם געפאהר שטעהט איהר ליעבהאבער ביי איהר זייט, אבער זעהר ווייניג העלפט עס איהם, ווייל ביטערער טויט — דאן צושיידונג — און דאן פאסירט עטוואס אונערוואַרטעטס. די דריי שטעהען פנים אל פנים.

ון זעהען דאס, ווי אזוי דאס אלץ האט פאסירט מוזט איהר זעהן ד, וו. גריפפיטה'ס **"ONE EXCITING NIGHT"** (א שרעקליכע נאכט) אין אפאלא טהעאטער, וואו צוויי פארשטעלונגען ווערען געגעבען טעגליך, אום 2.30 און 8.20. זונטאג מאטינעע אום 3. פרייזען פאר אוועגדען זיינען 50 סענט ביז $1.50 און מאטינע פון 50 סענט ביז $1. וועהרענד די געשיכטע ווי־קעלט זיך פאנאנדער וועט איהר ווערען איבערראשט ווי איהר זייט נאך קיינמאל פריהער ניט איבערראשט געווארען — ליעבע איבערראשונגען — געהייטניספולע איבערראשונגען — און פון צייט צו צייט וועט איהר אזוי פיעל לאכען ווי איהר האט נאך קיינמאל פריהער אין אייער לעבען ניט געלאכט.

וואלט איהר זיך פארקויפט פאר גאלד?

Filmed Louisiana Homes Charmed Gotham Artists

'Shooting' Scenes in Louisiana

Johnson (City) (Tenn) Chronicle 9/2/23

SOUTHLAND FILMED FOR GRIFFITH EPIC

Motion picture patrons who recall the delightful countryside scenes in "The Birth of a Nation," "Way Down East," and other D. W. Griffith masterpieces will be pleased to know that the great producer has completed another effort wherein the major portion of his dramatic denouncement moves against a background of distinctively attractive pastoral vistas.

Mr. Griffith's latest screen presentation is entitled "The White Rose." It is a story of Southern romance and all the exterior scenes have been photographed amid the splendor of the unsullied open spaces of the sunny south land and encompassing the rare and delicate architecture of fine old, stately mansions of that section in days gone by.

The story and its attendant action is quite modern, but affords Mr. Griffith opportunities pleasing to interpret flashes of olden days in a manner all his own.

The customs and ideals of past generations pervade the whole play, and this is accentuated by the delightful scenic backgrounds against which Mr. Griffith has turned his cameras to record the actions of the players.

The task of accomplishing this was by no means easy. The great director travelled far and wide throughout the South to gain the desired result. He found his best locations amid that western section of Louisiana where the people take pride in keeping their homes, their gardens and their surroundings as near to the old order of things as posible. In the Bayou Teche country the residents guard the old architecture and natural surrounding of their homes zealously. They keep their homes in repair with infinite pains, but never do they permit the modern architect or builder to destroy the old outline.

From Louisiana the producer wandered on through Georgia and into Florida where he found more "atmosphere" to his liking. He has endeavored with considerable success to photograph the negro in a natural and happy state. Theatre patrons will no doubt receive in ecstacy the great numbers of colored people, young and old, at play and work in this new production. The entirely too prevalent burlesque of the negro will be happily missing from Mr. Griffith's "The White Rose," a United Artists release coming to the Majestic theatre next Monday and Tuesday.

The story in the main concerns the white folk of the region and centers about the joys and woes of an orphan girl, her rich young lover; an ambitious but proverty-stricken youth and a girl of wealth and social position. It is the old, old story of truth and right conquering over wrong and injustice; of false pride crumbling under charming manner and amid irresistible scenic setting.

Among the principal players to be seen in "The White Rose" are Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Herbert Suth, Erville Alderson, Lucile La Verne, Porter strong and others.

Cincinnati (Ohio) Times Star Sep 15 1923

By WILLIAM G. STIEGLER

D. W. GRIFFITH is an irrepressible sentimentalist. But he is also an artist and, consequently, even his most saccharine moods of sentimentality have the saving grace of an artistic turn. It is thus that one can account for his latest picture, "The White Rose," which opened its Cincinnati run Saturday at the Gifts theater.

For story materi, the great director apparently combed his previous successes, selecting the weepiest portions of each and combining them into the least convincing film which he has yet given us. He has taken four young characters—two boys and two girls—and, after equipping them with the proper contrasting conditions, has dragged them through all conceivable emotional harrowings to a miraculously happy fade-out.

There is, for instance, the orphan girl who, after passing through an exaggerated period of flapperism, becomes the pathetic, unwedded mother staggering through a veritable cloudburst of studio rain with her nameless babe. Mae Marsh makes the most of this role, especially in the latter portion, where her mannerisms are less pronounced. Then there is the proud, aristocratic daughter of the old South—rather colorlessly portrayed by Carol Dempster—who is engaged to the scion of another aristocratic family studying for the church. But the young clergyman—the best-acted part in the piece as played by Ivor Novello—becomes involved with the orphan girl and a near-deathbed reunion is needed to clear the tangled situation. At the conclusion we are left with the impression that the proud, aristocratic girl reconciles herself to the attentions of the humble grocer's clerk, who was spurred to literary fame and success through his love for her. The latter part, portrayed by Neil Hamilton, evidently suffered too much in the cutting-room to permit of a fair estimate of the young man's ability.

Appreciating however, Mr. Griffith's former artistic triumphs, it is with his errors of omission rather than those of commission that one must quarrel. Set in the picturesque location of the Bayou Teche, Louisiana, the great director had an inviting opportunity to give us something distinctive of that romantic section of the South. Except for a few attractive exterior settings, the action of the story might have happened anywhere, and its people might have belonged to any class of society. The attempt to lend atmosphere by touches of negro comedy did not prove so successful as in "The Birth of a Nation" and resulted only in clumsy caricature.

As with all Griffith pictures, a splendid musical setting is one of the features of "The White Rose," the charm of many old-fashioned melodies creating a background that materially softens and smooths many uneven spots in the film.

Cincinnati (Ohio) Post Sep 15 1923

Gloria Swanson and Connie Talmadge on New Film Programs of Week

By Elmer H. Dressman

MAE MARSH returns to the screen in David Wark Griffith's "The White Rose," which opened Gifts Theater's fall season Saturday. Mae won undying fame in Griffith's first big production, "The Birth of a Nation." She is better than ever in "The White Rose."

Not the splendid direction of Griffith, not the work of Ivor Novello, his imported-from-England leading man, not the idyllic backgrounds and beautiful photography, but the marvelous work of Miss Marsh impressed us as the outstanding feature of the film.

She is wonderful as the little orphan girl who, cast into the big world, is thrown into the vortex of a jazz age, and after a short career as an ultra-flapperish cashier in a country hotel, finds herself tossed, broken and friendless, on the outskirts of society.

Novello is fine as the young minister, whose one mistake brings him suffering and misery. Carol Dempster and Neil Hamilton are good in the supporting cast. There is a happy ending, a sort of boxoffice sop.

The scenes, taken in the Bayou Teche country of Louisiana, are beautiful in the extreme. The story is much above the average film plot and heart-gripping thruout. It reminds one much of Griffith's "Way Down East."

To miss "The White Rose" would be to miss one of the finest pictures of the year.

Post Ar...

RETURNS

MAE MARSH

She returns to the screen in "The White Rose," at Gifts.

Exhibitors Herald Chicago (Ill) Sep 22 1923

NEW? A San Francisco life insurance company donated this sign to the exploitation of "The White Rose," United Artists D. W. Griffith production, during its engagement at the Strand theatre.

Columbus (Ohio) Dispatch Sep 16 1923

His Dual Gifts

Ivor Novello, Who Wrote Great War Song, Is Pleased With Work in Films.

"I HAVE in no way given up my music since going into the films," says Ivor Novello, noted English actor-composer, in an interview in Southern Florida. "On the contrary, it is the other way about. I have published more songs since going into cinema work than before. Really, I am overjoyed with my work in America, and being in the lead of a Griffith picture has long been my cherished ambition. I hope to arrange matters so that I can spend half of each year in the States and the other half at my work in London."

Mr. Novello, who wrote "Keep the Home Fires Burning," will be seen in the Griffith production, "The White Rose," at the Majestic all this week with Mae Marsh and Carol Dempster.

During his stay in America he has worked at the Griffith studios near New York City and then journeyed 1500 miles to a quaint location in Southern Louisiana, where Mr. Griffith took a series of exteriors along the Bayou Teche in the old French settled country. From there he went with the company to New Orleans, Alabama, Georgia and then into the exotic Everglade country of Florida. During his stay here, Novello has visited all the principal winter resorts, including St. Augustine, Palm Beach, Fort Lauderdale and Miami where he was entertained by leading residents and added a host of friends to his long list of American acquaintances.

Cincinnati Ohio Gift's Theatre

National Kinograms reels

Old South Filmed

D. W. Griffith's newest production, "The White Rose," which opened the Gifts Saturday, deals almost entirely with the south. The story concerns an orphan girl who wins the love of a scion of wealth. There figures also in the romance an opposite in the case of a girl of means who has much difficulty in discouraging the attentions of a poor youth. The boy makes good and, eventually, wins the girl. A negro "mammy" and her dusky admirer pair off in contrast and afford the principal comedy for the whole.

Griffith labored patiently and at great expense in order that the atmosphere might be fitting. He covered great stretches of the old south, snapshotting a rose-entwined gateway here, a tangled garden there, along with vistas of sullen streams laden with floating hyacinths, moss-draped oaks and stately old southern mansions. The seeming bent of the south to shake off the old and replace with modern architecture its former grandeur, has made Griffith's task all the more difficult.

Among the players in "The White Rose" are Mae Marsh, Carol Dempster, Ivor Novello, Neil Hamilton, Lucille La Verne, Porter Strong and Herbert Sutch.

Cincinnati (Ohio)

Griffith Man Here

Pat Campbell, special representative of D. W. Griffith, is in Cincinnati to supervise the opening of "The White Rose" at Gifts.

Kansas City (Mo) Star Sep 16 1923

"The White Rose"—Royal.

Rosie Williams, known as "Teazie" ..... Mae Marsh
Merle Carrington ..... Carol Dempster
Cecil Edwards ..... Ivor Novello
John Wade ..... Neil Hamilton
"Apollo," a waiter ..... Lucille La Verne
"Apollo," a servant ..... Porter Strong
Clay Hand Gill ..... Jack Thomas
An Aunt ..... Kate Bruce
A Man of the World ..... Erville Alderson
The Bishop ..... Herbert Sutch
The Layman ..... Joseph Dowling
The Landlady ..... Mary Foy
Guest at Inn ..... Charles Mack

Scene, Bayou Teche Country of Louisiana, filmed in Longfellow's "Evangeline."

A TYPICAL Griffith picture, or rather true to the type he has been making recently. Not a "Birth of a Nation" or "Broken Blossoms," but a strong reminder of "Way Down East" and "Dream Street," with settings much like those of "One Exciting Night." A film admittedly interesting, well acted, but showing lack at times of the California sunshine or something to strengthen its photography.

"The kind of a film the women will eat up," a man said the other day after seeing "The White Rose" on screen in the Newman theatrette. And sure enough, who ever saw a woman who wouldn't weep over one of her kind gone astray and laugh for joy when comfort and happiness finally come to her?

That is the theme of "The White Rose." Not a new one, but an ever compelling one. Again Mr. Griffith brings us the story of the pure, innocent, country girl gone wrong. This time she is an Ingleside girl, pampered mother, with sensitive pouts and kiss curls, a little 15-year-old orphan starting for a visit of the "real life" as presented by the questors of the court, with the result that she has a place as chorus girl.

"Teazie," though, was "straight as a string" as she prepared until the day a young aristocrat came along. The boy knows little of the world. He has to the story b ...ns to keep up surprises for us.

"Teazie" is an exaggerated character in some respects, but Mae Marsh has made her vivid, appealing. One doesn't soon forget her, nor Ivor Novello, the young English actor, as he is pictured struggling in anguished hours of penance and prayer. Carol Dempster, as the sheltered girl, "a flower of the South," deserves praise, too, for the able way she enacts her part. Erville Alderson, formerly of Kansas City, long associated with Griffith, has a minor role in the production.

Some one recently dubbed Mr. Griffith "the Harold Bell Wright of the Movies." Before we decide as to how well the comparison suits him perhaps we should await the arrival of another picture to see in what class that places him.

A special musical score will be used by the Royal orchestra [illegible] accompaniment.

MAE MARSH IN "WHITE ROSE"

Kansas City (Mo) Post Sep 16. 1923

ON THE SCREEN

ROYAL—"The White Rose," the Griffith picture, with Mae Marsh.
LIBERTY—"Fog With a Fish," comedy, with a big all star cast.
NEWMAN—"Is the Last Man," from the Zane Grey story.

By Acp.

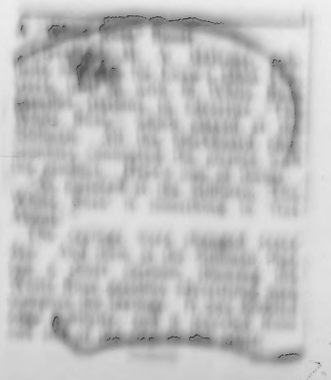
A Griffith picture always is greeted with delight by movie fans—that is to say, movie fans with an appreciation of the finer things in motion pictures. Ever since the pioneer master, Griffith, distinguished himself by departing from the routine of films, as evidenced by "Birth of a Nation," "Intolerance," "Broken Blossoms," and others, his name has become synonymous with the highest things in silent drama.

[illegible]

Columbus (Ohio) State Journal Sep. 17 1923

VERNON [illegible]

D. [illegible]



Wacos Tex. News Tribune 9-17-23

Amusements

GRIFFTH FILM AT HIPP

Those who saw the first showing of "The White Rose" at the Hippodrome saw a thing of beauty, another gem of the films, such as only the great Griffith seems able to produce. Sunday crowds were moved to say, as they have said of other Griffith pictures, that Mr. Griffith always leaves something to think about.

Like "The Birth of a Nation," this latest of the master director's motion picture presentations is a story of the south, a story of an unfortunate girl, one of many in this world of today.

Mae Marsh, as the girl, is prettier than ever, and more appealing. She has lost none of her charm as an actress of the cinema. Another film beauty is in the cast. She is Carol Dempster of "Dream Street" fame.

"The White Rose" marks the opening of the Hippodrome's greater movie season. Other features on the program are a comedy that challenges everything serious, the latest Fatty Arbuckle and music by Claude Burns' Seven Music Maniacs.

Linda Harrell, director of the Hippodrome stock company, recents the Hurlock sisters in "The Day of Wars and the Girl from New Orleans." All in all, it's a typical Hippodrome program, well worth enjoying.

Los Angeles (Cal) Examiner 9/16/23

Monitor Bureau (NYC) July 6/23

Monitor Bureau

Griffith as Emancipator

Special from Monitor Bureau

New York, July 6

"GRIFFITH did not invent the motion picture. He emancipated it," wrote Lesley Mason. Those statements about sum up David Wark Griffith's relationship to the motion picture activity, an activity that is variously called an art, an industry and a business. Mr. Mason might have made his statement read "He is emancipating it," because Mr. Griffith's service is still going on. He is still probing into the secrets of this new art expression and seems to be on the verge of discovering the answer to the question most often asked regarding motion pictures, "What is going to happen (or words to that effect) to motion pictures?"

It was not enough for Mr. Griffith to invent the "cut-back" and the "close-up," nor did it satisfy him to rest on his laurels after having produced some of the biggest and most effective mob, soldier and "chase" pictures ever screened; but after doing many of these elaborate melodramas he has made a sharp turn in an opposite direction, working on the subject of displacing much of the gesture and action of his characters by registration of their thoughts on the film instead.

"If I can get my actors to think correctly and make us understand what they are thinking about, I have an effective scene," he says. "How much more powerful such a scene is than one confused with meaningless gestures and rushing around. It would surprise you though to know how much longer it takes to do a picture that way. A big mob scene with hundreds of people is not difficult, but accomplishing results with the other point of view requires time. We rehearsed 'The White Rose' for five weeks before we took the scenes. We worked a week on the scene in the darkies' shack alone. I knew that the success of the entire picture depended on that one scene. You see Miss Mae Marsh scarcely makes a move during the entire scene, but she runs the scale of emotions and her thoughts get to the audiences just as I planned that they should. I sit out in the audience night after night and watch the effect on the people there, and I am sure that I have never done anything that has caused a more absorbed reaction on the part of those in the audience; and yet the work of the actors is almost entirely mental.

"It would have been easier to have had much movement and gesture, but nowhere near as effective. I think you will find in the future that 'big' pictures—by that I do not mean pictures with elaborate sets and great masses of people, but pictures big in theme—will show less rushing around and less gesture, but much more thinking. If the thinking is right the camera gets it. The camera is sensitive to the slightest defect in the actor's thinking."

"How long have you been using your present method of directing, Mr. Griffith?" was asked.

"It first came to me while I was producing 'Broken Blossoms,' although I did not of course employ it to the extent that I have in 'The White Rose.' In the latter, the drama grows almost entirely out of the thoughts, good or bad, of the two leading characters. You know thoughts are things and very potent. They sweep on and drama follows in their wake. I believe there are great possibilities for the screen of the future in working along these lines. It will be a fine thing for the development of our actors as well."

Mr. Griffith, who is lavish in his expenditures when producing a picture, was reminded of his quoted statement that when he had $1,000,000 he was going to retire. An amused smile played over his face.

"Well, I couldn't eat a million dollars' worth of ham and eggs, could I? But I can dream a million dollars' worth of beautiful pictures. Oh no, I am not nearly as much interested in making a million as I am in making the best pictures I can." F. L. S.

NOV 1923

N. Y. Picture Play Magazine

ways.

"The White Rose"—United Artists. Mae Marsh comes back triumphantly in a D. W. Griffith production that is beautiful and appealing and, of course, overpoweringly sentimental.

PPING FROM OCT 1923

N. Y. Picture Play Magazine

WHAT EVERY FAN SHOULD SEE.

"The White Rose"—United Artists. The triumphal return of Mae Marsh under the direction of D. W. Griffith. Not one of his great pictures, but on the whole an appealing one. The background is the beautiful Bayou Teche country of Louisiana.

Los Angeles (Cal) Times Sep 16 1923

The Inspiration of Griffith

LOS ANGELES, Sept. 15.—(To the Theatrical Editor): D. W. Griffith, dreamer-artist, has come to the front with another motion picture, "The White Rose." He has called it so because it holds a message that is destined to reach many into the heart and stir in its the never tender memories that lie there—hidden perhaps in the most secret of its crevices, perhaps too, gotten in the great business of living—but there, nevertheless, waiting and ready for a moment of quietude and silence. The poet, not in the white rose, sees through it, yet, but a few, sense the good cheer it brings because of its divine inspiration.

To Griffith, of the director, the producer of the play, we shall not speak yet of the Griffith style, nor of the wonderful favorite of the screen—the girl that plays its page of age-old religion in its pure, sweet, there is much that could be said.

To Mr. Griffith has been given a gift, the gift of seeing, the gift of being able to see beauty in a young girl, the gift of being able to see how to pick up the pieces of the broken back, and place them together with what is, the gift of being able to see a place that needs an inspiration.

It is of these and your friends, but as a whole, or particular, the pictures of a great director, Griffith, and the great actress, Mae Marsh, and the great actor, Lionel Barrymore, and the great actor, Ivor Novello, and the great actor, Carlyle Blackwell, and the great actor, Harry Carey, and the great actor, Charles Ray, and the great actor, Richard Barthelmess, and the great actor, Lillian Gish, and the great actor, Dorothy Gish, and the great actor, Bessie Love, and the great actor, Clarence Geldart, and the great actor, Tom Gallery, and the great actor, Jack Pickford, and the great actor, Harry Hilliard, and the great actor, Howard Gaye, and the great actor, Charles Emmett Mack, and the great actor, Ralph Graves, and the great actor, Frank Mayo, and the great actor, Harry Dunkinson, and the great actor, Ralph Lewis, and the great actor, Harry Todd, and the great actor, Tom Wilson, and the great actor, Lionel Belmore, and the great actor, Frank Campeau

Portland (Ore) Journal Sep 18 1923

Mae Marsh Has Fine Role at Majestic

By M. E. G.

WHEN D. W. Griffith tackles a production, he turns out something good, and "The White Rose," playing at the Majestic theatre, is no exception to the rule.

It is a simple story of emotional life lived in the Bayou Teche country of Louisiana, lacking the extensiveness and mob scenes usual to Griffith, but nonetheless appealing and perfect in portrayal. All the characters are real men and women who enter right into your life and make you forget they are actors and actresses.

Mae Marsh as an orphan waif who starts life working in a summer hotel, brings tears to the eyes of the most stolid and laughter to the lips of the glumest. Her natural vivacity and willingness to please cause her to fit into an environment which demands that a girl be nice to the men for the sake of the business; and she is sadly misunderstood.

Ivor Novello plays the handsome and high-born devotee to the episcopacy, who cannot resist her charms. The struggle between church ideals and a supposed unworthy love demands heavy acting, and Novello makes fine use of his opportunities. The young English actor was induced to break many contracts in his own country to play in the Griffith production.

The Southern plantation and woodland scenes are of unusual beauty. Carol Dempster graces a grand old mansion with her distinguished refinement and good looks. Neil Hamilton, a newcomer on the screen, plays the grocer boy who rises in the world. Much merriment accompanies the dusky love affair of a negro pair, portrayed by Porter Strong and Lucille Laverne.

A Pathe reel features scenes of Japan before the disaster.

M. P. News (Nyc) Sep 29 1923

UNITED ARTISTS

The White Rose—

As good as expected. Did so well that we held it over a second week.

Kansas City (Mo) Star 9/23/23

mustache and he is likeable in his role.

"The White Rose"—Royal.

Bessie Williams, known as "Teasie"...Mae Marsh
Marie Carrington...Carol Dempster
Joseph Beaugarde...Ivor Novello
John Gr...Neil Hamilton
"Auntie" ...ster...Lucille LaVerne
"Apollo," a servant...Porter Strong
Cigar Stand Girl...Jane Thomas
An Aunt...Kate Bruce
A Man of the World...Erville Alderson
The Bishop...Herbert Sutch
The Landlord...Joseph Burke
The Landlady...Mary Foy
Guest at the Inn...Charles Mack

"The White Rose" did well at the Royal last week and will be shown again this week.

There are some excellent bits of acting in the production and it is well worth seeing.

Kansas City friends of Erville Alderson, who saw his name programmed, were disappointed at the little footage given him in the production. Many of his scenes went on to the cutting room floor, we are told, not because they weren't good, but in order to shorten the film. Mr. Alderson inaugurated the Little Theater Movement here and was a resident of this city at one time. He has been playing character parts for Griffith for some time.

Los Angeles (Cal) Record Sep 19 1923

WHITE ROSES TO MAY ADMISSION

Tuesday will be "White Rose Day."

In the morning at 11 o'clock a special matinee will be held at Grauman's Million Dollar theater which will be dedicated to the charities in behalf of the city.

On this occasion a white rose will be given free to all who attend the matinee. All will be admitted to see D. W. Griffith's "The White Rose," by David Wark Griffith, the man at the head of a group of art film producers.

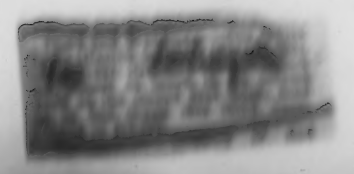
The gift roses that children of the theater will be distributed to children in the various institutions throughout the city.

D. W. Griffith, the master of screen and most prolific film art, has a group of a dozen more pictures.

The gift roses that children of the theater will be distributed to children in the various institutions throughout the city.

Boston Mass Traveler 9/24/23

Popular Mechanics Chicago Sep 23 1923



Hartford (Conn) Courant Sep 23 1923

(Below) Carol Dempster, of the Griffith players in "The White Rose."

MAE MARSH

*** * * in "The White Rose," is said by silver screen critics to be presenting her best bit of acting before the cinema camera.**

Press Photo.

Below—MAE MARSH in D. W. GRIFFITH'S "THE WHITE ROSE"—As an orphan just sent forth from a "Home," with one pathetic heirloom to cheer her way.

Kansas City (Mo) Times Sep 24 1923

GRIFFITH BLAZES WAY

Morning Picture News (Nyc) Oct 6 1923

Los Angeles Praises "White Rose"

Showing at Grauman's Million Dollar Theatre Brings Critics' Commendation

"I FEEL that 'The White Rose' stands as the most important contribution D. W. Griffith has made to the screen since 'Way Down East,'" said the critic for the Los Angeles Times when this United Artists release was shown at Grauman's Million Dollar theatre, Los Angeles. "The scenes in which Mae Marsh appears go straight to the heart. Ivor Novello is the best matinee idol type that has been seen in some months, and there is always conviction in his acting.

"'The White Rose' is a triumph for Mae Marsh," wrote the reviewer for the Examiner. "She returns to the screen as a winsome and beautiful figure. Ivor Novello, too, is excellent.

"If 'The White Rose' is to be taken as a criterion, D. W. Griffith's genius for appealing directly to the heart is as potent as ever," said the review for the Evening Express. "Mae Marsh's return to the screen marks her as an actress of rare charm, and there is a new matinee idol, Ivor Novello, whose future work will bear watching. Long lines of theatre goers stood, two abreast, waiting to gain admission to the Western premier of the Griffith attraction.

"'The White Rose' seems to me to be the finest achievement of D. W. Griffith's career," wrote Edwin Baxter in the Los Angeles Record. "Mae Marsh is a revelation.

"We admit that we sat at times spellbound," said L. B. Fowler, in the Los Angeles Daily News. "Even our emotions were gone [illegible]

New London (Conn) Telegraph May 10 1923

GREAT GRIFFITH PICTURE TO BE SHOWN HERE

David Wark Griffith, the leading [illegible] producer and director of motion pictures in the world, will arrive in New London tomorrow afternoon and remain until Sunday morning, during which time he will [illegible] on his person and be on his job [illegible] this occasion. "The White Rose" [illegible] will also be seen here Miss Mae Marsh, who has an active part in a Griffith production since [illegible] years. There will be here Miss Carol Dempster, star of many pictures, [illegible] Lucille LaVerne of "Way Down East" fame, Porter Strong, Neil Hamilton, Charles Bennett Mack, Mary Foy, Lucille La Verne, Robert Burke, Kate Bruce and Erville Alderson.

The White Rose will be shown at the Crown theatre [illegible] Sunday and Monday [illegible] Tuesday [illegible] Wednesday [illegible] Thursday [illegible] Friday [illegible] Saturday [illegible]

Seattle (Wash) Times Morning Picture News Oct 6

Newark (N J) June 10 1923

Ivor Novello Interest

Ivor Novello who is D. W. [illegible] leading man in "The [illegible] Rose" which is now having [illegible] release run at the Lyric T[illegible] New York City, is an inte[illegible] personality, and in fact a [illegible] notable. He was chosen f[illegible] "fallen man" in "The White [illegible] after some screen experience [illegible] don, where he is prominent [illegible] composer and music publis[illegible] is the author of "Keep the [illegible] Fires Burning" the war tim[illegible] which helped recruiting so [illegible] in Great Britain. He wrote [illegible] sical shows before he was [illegible] six, each of which had not le[illegible] six months of performances [illegible] London stage.

Providence (RI) Journal 6/3/23

D. W. Griffith's "White Rose"

As has come to be usual with Mr. Griffith, it is rather momentous over each new production of his, the latest being "The White Rose," planted in New York with the customary sacredness that was more or less Belasco's in a former day.

The new picture is described as typical of Griffith. In a style immune from the momentousness, Robert Sherwood in the New York Herald calls it a "frail, sad, old-fashioned and highly improbable little story that is beautified and exalted by the presence of that exquisite creature, Mae Marsh." Then he goes on:

"'The White Rose' is essentially a Griffith picture. Its virtue and its defects are all typical of the Master of Mamaroneck. The scenes are marvellously beautiful, the elements of tragedy are deep and moving, the tempo is correct, the story is muddy, the subtitles are flowery and the comedy relief is terrible.

"There is also the inevitable note of symbolism. Joseph Beaugarde, an idealistic youth who is headed for the ministry, goes on a hiking trip to study the world which he hopes to save. While crossing a golf links, he is waylaid by a sinister fellow in knickerbockers who guides him to a neighboring roadhouse. Of course, this sinister fellow is the Devil himself—in character and in makeup. He crosses Joseph's path again and again, and leads him into an affair with little Teazie, the cigar girl.

"The Devil (who is designated on the programme as 'A Man of the World') tears the gullible Joseph away from the girl and sends him back to his pulpit. Poor little Teazie is left alone with her baby and her memories. (Music cue: 'Oh! don't you remember sweet Alice, Ben Bolt—').

"Aside from the two principal characters the acting is utterly undistinguished save in the instance of an unnamed lady who appears as a waitress in a lunch room. Her's is a performance that is as eloquent as it is brief.

"Mr. Griffith has done better things than this, but it is a credit to him, none the less. His photographs are soft and perfectly composed, and his treatment of the big dramatic moments is superb. What is more, he has avoided the terrible temptation to insert a chase, a waterfall scene or a tornado at the finish. 'The White Rose' closes quietly and effectively.

"The subtitles are a bit too much for Mr. Griffith. He still uses phrases like 'adown the [illegible]'"

Philadelphia (Pa) Record Sep 30 1923

Has Manners of Daughter of the South

Carol Dempster Was Welcomed to New Orleans by a Leader in Social and Art Circles.

VARIOUS stage and motion picture stars have from time to time been called a "type." There have been the "California girl," the "European girl," the "New York girl," the "New England Girl," and so on. Generally, these types have been chosen by producers directly concerned in the possibilities of these artists as box-office attractions. To have one person declare a girl a "type" is one thing, but to have a whole community or section of a country decide as an individual that a certain girl best expresses the character of a certain part of a country, is quite another. Particularly is this noteworthy when the persons who so rate a candidate happen to be recognized leaders in social, artistic and business affairs of the region.

Carol Dempster, whose star of D. W. Griffith screen productions has been so well and by the rare aristocracy of Louisiana. Miss Dempster was welcomed with rhythm and other plaudits [illegible] for the new Griffith picture, "The White Rose," in the [illegible] southern territory along the Bayou Teche in Western Louisiana. Along this stretch of waterway are to be found the homes of the premier families in the South.

Among the first persons Miss Dempster met [illegible] [illegible] [illegible]

or Bureau (nyc) July 6/23
Monitor Bureau

Griffith as Emancipator

Special from Monitor Bureau

New York, July 6

RIFFITH did not invent the motion picture. He emancipated it," wrote Lesley Mason. statements about sum up Wark Griffith's relationship to otion picture activity, an ac- that is variously called an art, dustry and a business. Mr. might have made his state- read "He is emancipating it," e Mr. Griffith's service is still on. He is still probing into crets of this new art expression eems to be on the verge of dis- ng the answer to the question often asked regarding motion es, "What is going to happen ords to that effect) to motion en?"

as not enough for Mr. Griffith vent the "cut-back" and the -up," nor did it satisfy him to n his laurels after having pro- some of the biggest and most ve mob, soldier and "chase" es ever screened; but after do- any of these elaborate melo- s he has made a sharp turn in posite direction, working on the t of displacing much of the e and action of his characters istration of their thoughts on m instead.

can get my actors to think cor- and make us understand what re thinking about, I have an ve scene," he says. "How much powerful such a scene is than onfused with meaningless gea- nd rushing around. It would e you though to know how longer it takes to do a picture ay. A big mob scene with hun- of people is not difficult, but plishing results with the other of view requires time. We re- d 'The White Rose' for five weeks before we took the scenes. We worked a week on the scene in the darkies' shack alone. I knew that the success of the entire picture depended on that one scene. You see Miss Mae Marsh scarcely makes a move during the entire scene, but she runs the scale of emotions and her thoughts get to the audiences just as I planned that they should. I sit out in the audience night after night and watch the effect on the people there, and I am sure that I have never done anything that has caused a more absorbed reaction on the part of those in the audience; and yet the work of the actors is almost entirely mental.

"It would have been easier to have had much movement and gesture, but nowhere near as effective. I think you will find in the future that 'big' pictures—by that I do not mean pictures with elaborate sets and great masses of people, but pictures big in theme—will show less rushing around and less gesture, but much more thinking. If the thinking is right the camera gets it. The camera is sensitive to the slightest defect in the actor's thinking."

"How long have you been using your present method of directing, Mr. Griffith?" was asked.

"It first came to me while I was producing 'Broken Blossoms,' although I did not of course employ it to the extent that I have in 'The White Rose.' In the latter, the drama grows almost entirely out of the thoughts, good or bad, of the two leading characters. You know thoughts are things and very potent. They sweep on and drama follows in their wake. I believe there are great possibilities for the screen of the future in working along these lines. It will be a fine thing for the development of our actors as well."

Mr. Griffith, who is lavish in his expenditures when producing a picture, was reminded of his quoted statement that when he had $1,000,000 he was going to retire. An amused smile played over his face.

"Well, I couldn't eat a million dollars' worth of ham and eggs, could I? But I can dream a million dollars' worth of beautiful pictures. Oh no, I am not nearly as much interested in making a million as I am in making the best pictures I can." F. L. S.

NOV 1923
Play Magazine

...te Rose"—United Artists. comes back triumphantly Griffith production that is d appealing and, of course, gly sentimental.

OCT 1923
Play Magazine

...RY FAN SHOULD SEE.
...e Rose"—United Artists. l return of Mae Marsh ection of D. W. Griffith. is great pictures, but on n appealing one. The the beautiful Bayou of Louisiana.

Angeles (Cal) Times
Sep 16 1923

The Inspiration of Griffith

Los Angeles, Sept. 15.—For the Theatrical Editor: D. W. Griffith, dreamer-artist has come in the night with sparkle making pictures. "The White Rose" he has called it. It is such a picture that is through to reach right into the heart and stir in its its power. Inspiration that is there—nothing perhaps in the world is so much a part of the great inspiration of Griffith. Nothing else so much has made him the great director he is. Nothing else so much has made his pictures so much a part of the great inspiration of the world. Nothing else so much has made his pictures so much a part of the great inspiration of the world because of the

Mx Picture Play Magazine. oct 1923

Favorite Picture Players

Photo by Alfred Cheney Johnston

MANY persons doubted that Mae Marsh could come back, but after her performance in "The White Rose" she is again acclaimed as one of the finest actresses on the screen.

Exhibitors Herald Chicago (Ill) Sep 29 23

IT'S A GOOD SIGN that impresses as strongly without illumination as with it. The above photograph shows the San Francisco Strand's big sign for "The White Rose" unilluminated by the alleged infallible California sunshine. Have you noticed that the traffic big signs are reported almost invariably from the West instead of New York? And can you explain it?

Exhibitors Herald Chicago (Ill) 9/29/23

BIG SIGNS FOR BIG PICTURES [illegible]

Motion Picture News (NYC) Sep 29 1923

[illegible]

Moving Picture World (NY) Sep 29/23

"White Rose" Opens Cleveland Fall Season

Big box-office lines in Euclid avenue signalized the real opening of the fall amusement season in Cleveland, Ohio, with D. W. Griffith's "The White Rose" as the premier attraction at the Stillman theatre, and so strongly did this United Artists release appeal that the Stillman management held the picture over for a second week.

"The White Rose" had a strong advertising campaign, though not far in advance of the opening. The picture dominated in the Sunday and Monday newspapers of September 9 and 10.

M. A. Malaney, of the Loew's Ohio Theatres, used liberal newspaper space to introduce "The White Rose," and in addition put across an unusual exploitation tie-up. This was with the National Refining Co., which has 10,000 filling stations, garages and supply stores throughout the United States.

Los Angeles (Cal) Express
Sep 15/1923

Destiny Declared Mae's Only Coach

David Wark Griffith believes that Mae Marsh is an exception to the general run of film players.

"Every other motion picture star I have ever known," he recently stated, "was made by long training and much work, but Mae Marsh was a born film star. Destiny itself seemed to be her coach in acting."

She started her career at the age of 15, when she went to the Griffith studio with her older sister. Mr. Griffith noticed this little freckle-faced schoolgirl and realized at once her screen possibilities. She started work with him immediately and a year later was hurled to the forefront of her art as the little sister of the Cameron family in "The Birth of a Nation."

Now, after an absence of six years, she has returned to the Griffith banner in his newest triumph, "The White Rose," which enters its third week at Grauman's Third Street Theater Monday.

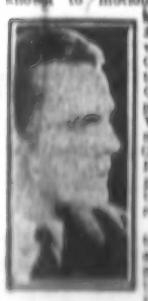
Just recently has Miss Marsh been working in English films, and before sailing from London to rejoin Mr. Griffith she had completed two pictures.

Ivor Novello, the leading man, also came to Griffith from England, where he was famous as a star of the [illegible] and was song composer of many successes.

Cincinnati (Ohio) Post
Sep 20 1923

Once Worked Here

Neil Hamilton, practically unknown to motion picture patrons, [illegible] signed a [illegible]-year contract with D. W. Griffith. Hamilton appears in Griffith's new production, "The White Rose," now playing at Griffith Theater. His work so pleased Griffith that the contract resulted.



HAMILTON

Hamilton has tried his hand at all trades. He played only "extra" parts in pictures before appearing in "The White Rose," but, if experience is a good teacher, he has had lots of it.

Hamilton happened to drop in on a stock company performance in Brooklyn one day and observed Hamilton playing a small part in support of Ann Pennington. As a result he was cast for a leading role in "The White Rose."

Born in Paris, Miss Hamilton went to New York in his teens and worked as a clerk. He got his first motion picture job five years ago at Fort Lee, New Jersey, where he worked as an extra in a film [illegible]. Then he was placed in a [illegible] with a series comedies that lasted one year and then he went to work with the girls. The contract [illegible] Hamilton found for a [illegible] [illegible] and again the [illegible] [illegible] Hamilton's [illegible] [illegible] Charles Ray, Charles Chaplin, Charles Chase, Charles Murray,

Portland (Ore) Journal Sep 18 1923

Mae Marsh Has Fine Role at Majestic

By M. E. G.

WHEN D. W. Griffith tackles a production, he turns out something good, and "The White Rose," playing at the Majestic theatre, is no exception to the rule.

It is a simple story of emotional life lived in the Bayou Teche country of Louisiana, lacking the extensiveness and mob scenes usual to Griffith, but nonetheless appealing and perfect in portrayal. All the characters are real men and women who enter right into your life and make you forget they are actors and actresses.

Mae Marsh as an orphan waif who starts life working in a summer hotel, brings tears to the eyes of the most stolid and laughter to the lips of the glumest. Her natural vivacity and willingness to please cause her to fit into an environment which demands that a girl be nice to the men for the sake of the business; and she is sadly misunderstood.

Ivor Novello plays the handsome and high-born devotee to the episcopacy, who cannot resist her charms. The struggle between church ideals and a supposed unworthy love demands heavy acting, and Novello makes fine use of his opportunities. The young English actor was induced to break many contracts in his own country to play in the Griffith production.

The Southern plantation and woodland scenes are of unusual beauty. Carol Dempster graces a grand old mansion with her distinguished refinement and good looks. Neil Hamilton, a newcomer on the screen, plays the grocer boy who rises in the world. Much merriment accompanies the dusky love affair of a negro pair, portrayed by Porter Strong and Lucille Laverne.

A Pathe reel features scenes of Japan before the disaster.

M. P. News (Nyack) Sep 29 1923

UNITED ARTISTS

The White Rose—

As good as expected. Did so well that we held it over a second week.

Kansas City (Mo) Star 9/23/23

mustache and he is likeable in his role.

"The White Rose"—Royal.

Bessie Williams, known as "Teasie"	Mae Marsh
Marie Cassington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John Hay	Neil Hamilton
"Auntie" Lester	Lucille LaVerne
"Apollo," a servant	Porter Strong
Cigar Stand Girl	Jane Thomas
An Aunt	Kate Bruce
A Man of the World	Erville Alderson
The Bishop	Herbert Sutch
The Landlord	Joseph Burke
The Landlady	Mary Foy
Guest at the Inn	Charles Mack

"The White Rose" did well at the Royal last week and will be shown again this week.

There are some excellent bits of acting in the production and it is well worth seeing.

Kansas City friends of Erville Alderson, who saw his name programmed, were disappointed at the little footage given him in the production. Many of his scenes went on to the cutting room floor, we are told, not because they weren't good, but in order to shorten the film. Mr. Alderson inaugurated the Little Theater Movement here and was a resident of this city at one time. He has been playing character parts for Griffith for some time.

Los Angeles (Cal) Record Sep 18 1923

WHITE ROSES TO MAY ADMISSION

Tuesday will be "White Rose Day."

In the morning at 11 o'clock a special matinee will be held at Grauman's Million Dollar theater which will be dedicated to the charitable institutions of the city.

Boston Post Traveler 9/21/23

Popular Mechanics Chicago Sep 25 1923

Portland (Ore) Journal Sep 18 1923

Pioneer-Press 9/23/23

(Below) Carol Dempster, of the Griffith players in "The White Rose."

Hartford (Conn) Courant Sep 23 1923

Below—MAE MARSH in D. W. GRIFFITH'S "THE WHITE ROSE"—As an orphan just sent forth from a "Home," with one pathetic heirloom to cheer her way.

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"If 'The White Rose' is to be taken as a criterion, D. W. Griffith's genius for appealing directly to the heart is as potent as ever," said the review for the Evening Express. "Mae Marsh's return to the screen marks her as an actress of rare charm, and there is a new matinee idol, Ivor Novello, whose future work will bear watching. Long lines of theatre goers stood two abreast, waiting to gain admission to the Western premier of this Griffith attraction."

"'The White Rose' seems to me to be the finest achievement of D. W. Griffith's career," wrote Ted Taylor in the Los Angeles Record. "Mae Marsh is a revelation."

"We admit that we sat at times spellbound," said L. B. Fowler, in the Los Angeles Daily News. "Even our emotions were control-ed to the point where our eyes blurred."

New London (Conn) Evening Telegram May 10 1923

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[illegible]

Cleveland (Ohio) Times Sep 1 1923

Kansas City (Mo) Journal-Post 9/23/23

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"There is also the inevitable note of symbolism. Joseph Beaugarde, an idealistic youth who is headed for the ministry, goes on a hiking trip to study the world which he hopes to save. While crossing a golf links, he is waylaid by a sinister fellow in knickerbockers who guides him to a neighboring roadhouse. Of course, this sinister fellow is the Devil himself—in character and in makeup. He crosses Joseph's path again and again, and leads him into an affair with little Teazie, the cigar girl.

"The Devil (who is designated on the programme as 'A Man of the World') tears the gullible Joseph away from the girl and sends him back to his pulpit. Poor little Teazie is left alone with her baby and her memories. (Music cue: 'Oh! don't you remember sweet Alice, Ben Bolt—').

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Press Photo.

Providence (RI) Journal 6/3/23

Don Allen, N. Y. World critic says "'The White Rose,' as presented Thursday night at the Lyric theater by D. W. Griffith, comes about as near being a REAL picture as any we have beheld in years. It has just the right percentage of capital 'A' to satisfy the loudest clamorers for art with their movies, and it has enough of the old sure fire to please the mezzo-brows. . . . . Griffith may always be relied upon to furnish some brand-new idea in each picture. The mills of the Griffith studio grind slowly, but grind exceeding sure. . . . . To our way of thinking 'The White Rose,' in all its Southern simplicity, is one of the 'biggest' pictures made in years because it is so very, very human. . . . Griffith has made of Ivor Novello a screen actor; something this attractive young Britisher never has been before. . . . To us, in all our picture going career there never has been a more appealing figure than Mae Marsh, and in 'The White Rose' we think she is better than ever. She just reaches out and twanges away at a mighty sad little symphony on one's hearts-strings; and, as far as we're concerned, she never strikes a discord. . . . The story is highly interesting, the photography is beautiful and the direction is, as far as we could see, well nigh perfect."

PHOTOPLAY EDITOR.

Newark (NJ) Ledger June 10 1923

Ivor Novello Interesting

Ivor Novello who is D. W. Griffith's leading man in "The White Rose" which is now having its pre-release run at the Lyric Theater, New York City, is an interesting personality, and in fact a British notable. He was chosen for the "fallen man" in "The White Rose," after some screen experience in London, where he is prominent as a composer and music publisher. He is the author of "Keep the Home Fires Burning" the war time song which helped recruiting so greatly in Great Britain. He wrote six musical shows before he was twenty-six, each of which had not less than six months of performances on the London stage.

Philadelphia (Pa) Record Sep 30 1923

Has Manners of Daughter of the South

Carol Dempster Was Welcomed to New Orleans by a Leader in Social and Art Circles.

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Carol Dempster, winsome star of D. W. Griffith screen productions, has been so acclaimed by the very aristocracy of Louisiana. Miss Dempster was working with Griffith and other players making exterior scenes for the new Griffith picture, "The White Rose," in that quaint territory along the Bayou Teche in Western Louisiana. Along this stretch of waterway are to be found old Creole of the greatest families in the South.

Among the first persons Miss Dempster met [illegible] Mrs. Walter Scott Fertig, recognized leader of the aristocracy in New Orleans. This talented woman maintains a fine home [illegible] and she has a residence in Paris. Her [illegible] Miss Dempster [illegible] and some of the most noted people in the world. Mrs. Fertig's home is [illegible] Miss Carol Dempster, star of many pictures, [illegible] author of "Keep the Home Fires Burning." These three people are leading lights in the social life of the South, and Miss Dempster was for the first time, their guests. Other persons who met Miss Dempster were Charles Bennett Mack, Porter Strong, Lucille La Verne, Neil Hamilton and Bessie Alderson.

"The White Rose" will be shown at the Lyric theatre in the Times Square section of New York. It will be [illegible] Los Angeles [illegible] Miss Dempster [illegible] Miss Mae Marsh, who has not taken part in a Griffith production since "Intolerance." There will be here Miss Carol Dempster, star of many pictures, [illegible] author of "Keep the Home Fires Burning." These three people are leading lights in the social life of the South, and Miss Dempster was for the first time, their guests. Other persons who met Miss Dempster were Charles Bennett Mack, Porter Strong, Lucille La Verne, Neil Hamilton and Bessie Alderson.

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Seattle (Wash) Times

GRIFFITH BLAZES WAY

[illegible]

Morning Picture News (Nyack) Oct 6

GRIFFITH FILM OPENS

STRAND IS PACKED AT INITIAL SHOWINGS.

"The White Rose" Features Mae Marsh and Distinguished English Actor.

D. W. Griffith's tender drama of love, "The White Rose," showed to packed houses yesterday at the Strand Theatre, where it opened for Seattle showings.

Mr. Griffith's theme in this instance is far different from anything ever seen before on screen or stage. It was necessary that it be told in the most artistic manner and be arranged by a past master in the art.

A youth of high family and circumstance in a section of the South which boasts one of the oldest social orders is preparing for the ministry, thus fulfilling a dying wish of his mother. He is finishing his last year at the seminary and it has been virtually accepted by all who know him that he shall marry a girl of equal family importance in his own neighborhood. To learn something of the world and broaden his outlook, he sets out on a walking trip and visits various cities.

Meanwhile there emerges from an orphanage a slip of a girl who must make her way unaided in the world. She obtains employment in an inn frequented by winter vacationists and here this youth of religious mode meets her.

The waif has progressed to the acute flapper stage by this time, having been told she must make herself attractive to get on in the world. She does so, but in a manner that outdistances the others. The student preacher meets her, becomes enamoured. Their friendship ripens and the divinity student flees from his charmer.

The development of this delicate story of unwilling love progresses in a most gripping manner.

Mae Marsh returns to the screen after a long absence to play the part of the orphan girl and registers the success of her outstanding career. The mystery is assayed by Ivor Novello, the handsome young English actor who has quickly won the favor of American audiences through his work in this instance. Other principal players are Carol Dempster and Neil Hamilton.

[illegible]

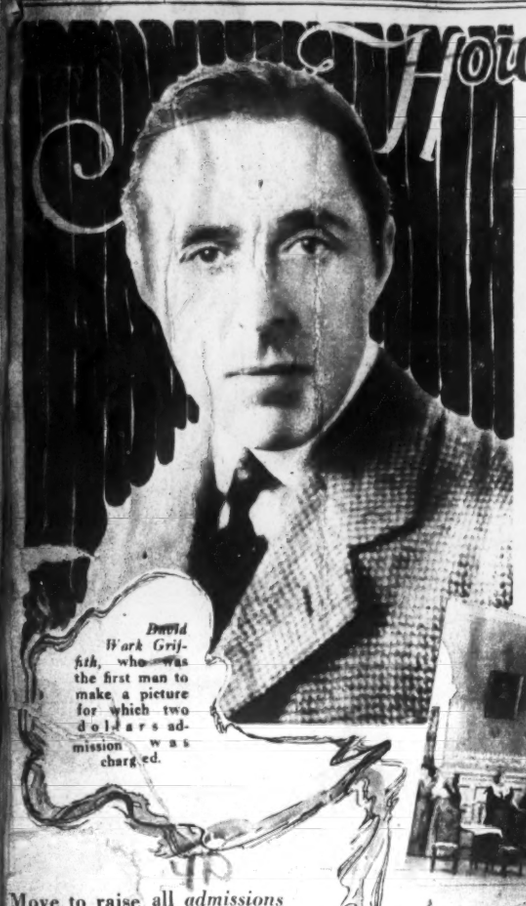
Cleveland (Ohio) Times Sep 1 1923

Screenings

[illegible]

Cny Movie Weekly September 29 1923

How High Admission Movie Patrons



David Wark Griffith, who was the first man to make a picture for which two dollars admission was charged.

Move to raise all *admissions* to *two dollars* is begun—Can you *afford to pay* this much to see a movie?

By T. Howard Kelly

TODAY a spectre stalks across the vision of millions of American movie fans . . . a spectre whose unwelcome shadow, spreading by the hour into the prophetic proportions of our dollar sign, may shortly block the way to our favorite picture theatre, and thus cheat us of the entertainment furnished by the silver screen. This time it is not the rabid threats of self-appointed reformers, blue-law societies, or censorious-minded moral cranks to close motion picture houses that is responsible for the ominous spectre of which I write.

From within the very heart of the film industry itself comes the foreboding shadow which may eventually blind our eyes to the imagery of romance and adventure that such persons as Rudolph Valentino, Lillian Gish, Mary Pickford, William S. Hart, Tom Moore and other stars weave upon the screen. It emanates from the plans sponsored by prominent producers and exhibitors to charge an admission fee of two dollars regardless of whether the movie theatre is in New York, or at Gopher Prairie.

Movie Weekly looks upon this attempt to fix a prohibitive scale of prices for motion picture entertainment as the most serious menace that has ever confronted the industry. In taking a positive stand against the two-dollar picture evil, this magazine is not unmindful of the fact that, occasionally, a feature photoplay is presented which is worth all of two dollars to witness. At the moment of this writing I have before me engraved announcements regarding the presentation of four big pictures to first night audiences on Broadway at prices above two dollars. If these pictures find the same popular favor with their audiences as did "Robin Hood," "When Knighthood Was in Flower," "The Covered Wagon," and others, those who pay the de luxe prices need not feel that they have squandered their lucre.

But then we must remember that persons who pay first night prices to see movies are the ones who support the moving picture industry. Millions of picture-goers, just like you and countless other readers of Movie Weekly, are the people who make picture production possible. And surely you and your family cannot afford to patronize the silent drama at two dollars per seat, two or three nights a week . . . or even once a week, if the family is large.

Down at Atlantic City, a few days ago, a meeting was held to discuss the scale of prices that should be put into effect by all distributors for the presentation of what they termed "unusual," or "super-films." Along Broadway, where thousands of dollars are spent nightly by pleasure-seeking persons who apparently feel no strings upon their purses, it has become a fixed habit for motion picture producers to lease a theatre for the New York premiere, and ensuing run, of screen plays alleged to be far superior to the average program picture—the kind supplied to movie houses in smaller cities, day in and out, like a ration of canned goods.

This habit of presenting such features in a special theatre established a precedent in the film business which has been swiftly emulated by almost every motion picture company, or producer in the game. David Wark Griffith is the man who started this idea with his epic "Birth of a Nation." He gave it a special Broadway run, followed by the sending out of regular road shows all over America. Famous Players-Lasky were not far behind the master director in this matter. Then all of the other producers followed suit.

YOU certainly remember how Doug Fairbanks opened his "Robin Hood" with a great fanfare at the Lyric Theatre in New York. William Fox hired a Broadway house for his "Over the Hill to the Poorhouse." "The Prisoner of Zenda," that romantic story of a beautiful princess and her toy kingdom, which Rex Ingram directed so cleverly and artistically, also rated a theatre along the gay Rialto. Of course Ingram's "Four Horsemen of the Apocalypse," made for the Metro company, played to a Times Square crowd for weeks as a movie de luxe.

Those of us who wanted to see these pictures in New York paid the high prices asked for seats if we could spare the cash (or not, in many cases).

Scene of *Lincoln's assassination in "The Birth of a Nation,"* the first movie to draw a two dollar admission.

Prices Threaten Happiness of

Of course, no one forced us to do so. If we had merely been seeking screen entertainment, we could have gone to any number of reasonably good pictures for the sum of a quarter or fifty cents. The super-movie, with its two-dollar seats, was offered on Broadway only to those persons willing to pay the top prices to view a picture. Had matters remained like this with regard to the films of this type only, there would be no danger today of millions of fans being cheated out of the opportunity to find happiness and pleasure as regular patrons of the silent drama.

UNFORTUNATELY the super-movie idea became too commonplace. That is why those who attended the meeting mentioned at Atlantic City proposed the fixing of a scale of high prices for all future pictures of an alleged "super quality"—a scale which would obtain in every city, village and hamlet of the United States.

This proposal, involving the advent of the two-dollar movie in seven out of ten productions, holds but one inevitable consequence for the millions who have come to find in the movies an inexpensive means of journeying into the lands of their own dreams and hopes . . . into distant places . . . and into cross sections of life which have been as closed books to them for years and years. Its materialization means that the great majority of fans would have to go without motion picture entertainment. It means that their pleasure, recreation, education, and amusement would be reduced to a minimum.

The coming of the high-priced picture is bound to cheat hard-working men and women of a great amount of joy in Life; for the exorbitant prices of admission will prohibit these people from doing more than passing by a picture theatre, desire and envy mixing in their hearts, as they see those who can afford two dollars buying their tickets.

The film men who are advocating the fixing of a high scale of prices have made their positions plain. They want to present all pictures not absolutely admitted as program productions as "first-run" features in New York, Boston, Chicago, Philadelphia and other great cities. The price of admission at these original presentations would be determined by a comparison of prices charged for legitimate shows in the same localities. Whatever this price is it will be fixed as the admission charge to govern all presentations of the picture on the road, which means that wherever the picture is exhibited the same high price will be charged. The vital question raised by this movement to put the better class of movies out of reach of the masses is one which Movie Weekly finds crystallized in the anxious inquiries of hundreds of readers and fans.

"Are we going to have to pay two dollars for our future movies, or be forced to accept only admittedly cheap screen plays if we cannot afford two dollars?"

George Arliss and Alice Joyce in "The Green Goddess," a new movie which draws a two-dollar top admission.

Lillian Gish in "The White Sister," a recent production, for which regular theatre prices are being charged.

THIS question focusses the interest of the fans in the issue which is at stake. It is indicative of that fear, brooding in the hearts and minds of those who see in the advent of a two-dollar charge the enforced prohibition of an entertainment they learned to love as it progressed from a mechanical novelty to an art of power, and of personal influence in their own lives.

Personally, I doubt seriously that this attempt to make the motion picture theatre a rendezvous for those with long green rolls will be successful, inasmuch as it relates to the everyday scheme of things in picturedom. Certain individuals, like Mary Pickford, Doug Fairbanks, Charlie Chaplin, the Talmadges, and companies like Cosmopolitan, which produced "Little Old New York," starring Marion Davies in a screen vehicle that called for the remodeling of an entire Broadway theatre, Famous Players-Lasky, Metro, Goldwyn, etc., will, of course, go on along their lines of producing a few outstanding pictures which will involve the spending of several dollars to glimpse. But the two-dollar movie for everybody and every place has not arrived, as yet. It is, as I have described it, only a spectre in the offing.

However, Movie Weekly, aware of the fact that as in many cases of history, the handwriting appears on the wall with swift, unexpected strokes, feels that those whom it serves, legions of movie fans, should be told of every effort within and without filmland that is likely to affect their own interests. We cannot afford to sit by idly and hear storm mutterings without taking some precautions to meet the storm warnings. Things have a way of happening in a hurry these days. Consequently, preparedness is a virtue, and a weapon not to be despised, or ignored.

IF YOU are a regular patron of a certain motion picture theatre, it is because that certain house furnishes you with the type of screen entertainment that appeals to you. The man who operates this theatre values your patronage as he values the success of his business. He will hear his patron's side of the story before he will that of the interests which may, sooner or later, persuade, or attempt, to fix his scale of prices according to their money-making purposes.

Your story should be that of the patron who will be forced to remain out of his theatre if he co-operates with the producers and exchange officials who are desirous of saddling the public with exorbitant and unnecessary admission charges. By the time that the exhibitor figures the loss of your patronage, your wife's patronage, the patronage of your kiddies, and other members of your family, he will be figuring on the wrong side of his ledger. This will be sufficient argument for him to oppose any movement aimed at fixing a high price for admission to the majority of the pictures scheduled for presentation in his house.

Of course the exhibitor does not possess the power to tell a producing company, or a distributing organization, what either of these two concerns may charge as a rental for their film product. But, if these concerns insist upon a rental that forces the exhibitor to cancel his request for the

(Continued on page 30)

print of a certain picture rather than make his patrons pay prohibitive prices, film manufacturers are not very likely to demand rentals which in turn create prohibitive admission charges. In the refusal of your theatre manager to bill this type of picture lies his means of retaining you as his customer!

Now, inasmuch as the vanguard of film fans are those millions of people who live according to reasonable standards of economy, it is highly improbable, and well nigh financially impossible, that they are going to spend dollars they cannot afford for entertainment which became universally popular because of its inexpensiveness. For this reason alone I feel certain that the propaganda in favor of the two-dollar movie will inevitably meet with its just reward—failure. But the safe and the sane thing to do right now is for all of us to make our minds known to those exhibitors we patronize.

It is heartening to know that already a powerful group of exhibitors have united their voices in defense of their patrons, and have served notice upon the producers and exhibitors that they will not aid in the move to promote two-dollar movies. W. A. True, president of the Theatre Owners Distributing Corporation, states that the future success of exhibitors depends on giving acceptable entertainment at small prices. This organization has taken steps to produce its own pictures in the event national distributors try to force the two-dollar charges upon the public. This is the kind of organization that will save the day for the fan and guarantee more entertainment at reasonable prices. If your manager needs to tell your story to the man who takes in the money, tell him.

Los Angeles (Cal) Times Review 9/26/23

Cecil Dempster presents an interesting phase of development in "The White Rose" D. W. Griffith's latest picture. Her portrayal, following some which were not notable, stands out as something indefinitely diverting in beauty and feeling. She is cast not in the leading, but in the principal supporting feminine role, and some of her scenes are memorably filled with charm. The quality of her portrait is so intangible that it can hardly be described. It matches perfectly Seegner, with the mood and spirit of the Mississippi month that is depicted in the picture. She fails, in fact, seems to be doubtful, jobs of [illegible]

Philadelphia Public Ledger oct 2 1923

GRIFFITH'S GENIUS AGAIN ASCENDANT

"The White Rose" at Stanton is a Masterpiece in Every Way.

Philadelphia (Pa) North American oct 2 1923

STANTON

Griffith's 'The White Rose,' Starts Two Weeks' Run

Boston Mass Telegram oct 2 1923

'White Rose' At State Is Masterpiece

By MARGARET HARRIS

My Exhibitors Trade Review oct 6 1923

A florist connection was very effective for the showing of The White Rose at the Imperial theatre, Charlotte, S. C. Manager George H. Brown had a leading local florist deliver to each shut-in whom he knew a white rose. More than 75 dozen flowers were distributed in this manner and to each was attached a card "With the compliments of Mae March." This won considerable free newspaper space. The stunt put the theatre spotlight. The florist stood the cost of the flowers, the cards and the delivery. The cards were addressed by hand. The lobby of the house was artistically decorated with the finest white roses.

Hartford (Conn) Times oct 1 1923

STRAND

Boston Advertiser oct 4 1923

"WHITE ROSE" A TRUE TALE

By GEORGE C. MACKENSEN

Washington Times Oct 4 1923

"WHITE ROSE" IS GRIFFITH FILM

Chicago (Ill) American oct 5 1923

Griffith Aids Here After Opening

Seattle / Wash / Times Sep 30 1923

M. P. Classics - Brooklyn (NY) Nov 192

MAE MARSH AGAIN WITH GRIFFITH FORCES

Famous Star in "The White Rose."

MAE MARSH "came back home" when she signed a contract to play the lead in D. W. Griffith's "The White Rose," now at The Strand.

After an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation," returned to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15, she went to the Griffith studio with her older sister, and was busily upturning stones to watch the black bugs crawl from under, when the noted producer first saw the play of expression that has made her face unrivaled.

A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation." Of her Griffith has said:

"Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She, also, was the youngest picture star to receive a large salary. Long before she was of age she signed a contract for $3,000 a week with another producer.

The intervening years have brought her much experience, and with this she returns to the Griffith direction in face one of the most interesting experiments the spectacular motion picture industry has ever offered.

Times Sq / Variety / Clipper / NYC / October 10 1923

"PICTURE" AGAINST "ALL-STAR" ON VIEW AT WASH. LAST WEEK

14 "Names" in "Rupert" in Larger House Could Not Exceed Gross of Griffith's "White Rose" in Smaller Columbia—Did $11,000 Each on Week

Washington, Oct. 8.

Patrons who watch pictures that cost something in the record have to be hard to please.

Griffith's "White Rose," in the Columbia, a smaller house than the Metropolitan, charged capacity of thirty cents and the 14-star "Rupert of Hentzau" did not so much better. Both houses drew around $11,000.

Little Mae Marsh, the Blossom Princess of Griffith, brought in the larger of the week, it looked as though the Griffith film would long hold the record.

This week marks a lack of name draw in the picture houses to start the season of running.

NEWARK N. J. CALL

REX INGRAM

The Directors Who "Bring 'Em In"

By HARRY CARR

Here is the imposing list:

D. W. GRIFFITH
CECIL DE MILLE
THOMAS H. INCE
REX INGRAM
ERIC VON STROHEIM
ERNST LUBITSCH

ERIC VON STROHEIM

THESE are the directors who actually pull money into the box office. These are the directors whose names in electric lights have as much "pulling power" with the public as the name of a star. This isn't theory. This is actual fact, as shown by the box-office returns. Film salesmen seldom bother to analyze things. They find out by bitter, cold experience that certain stars, a few directors and still fewer authors "bring 'em in." These are the directors who bring 'em in.

A critical examination of the works of these men reveals some interesting contrasts.

It would be idle to deny that Griffith has done more to influence the cinema than any other single mind that ever touched it.

Actors like Henry Walthal, Walter Long, Donald Crisp; actresses like Bessie Love, Blanche Sweet, Carmel Myers, Lillian Gish, Dorothy Gish, Colleen Moore and a dozen other big stars have all been trained in the Griffith school and show it in every line of their work. This also applies to directors like Marshall Neilan and Emmet Flynn who frankly owe their training and their method to Griffith.

D. W., when you come to tear him to pieces and see what makes the wheels go round, presents an odd and fascin[illegible]

THOMAS H. INCE

Photograph by Melbourne Spurr

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[illegible]diction. His story theme and the [illegible]de tone of his picture dramas are [illegible]alism. His interpretation of this ideal[illegible]m is by stark realism.

[illegible] he was putting on "Way Down [illegible] made a trip thru New England [illegible] one the details of the atmosphere; [illegible] came home and made an atmosphere of his own. He invented an idealized New England for his purposes.

In real life he loves New York from the bottom of his soul. He loves the dirty little all-night cafés and the street fights and the smells of the East Side. But on the screen he cant get any "kick" out of New York at all. For screen purposes his soul finds unction in the atmosphere of the South before the Civil War. He likes fire-eating Southern colonels who appear to live in perpetual state of excitement about their home; Southern belles of fire and languor, glowing eyes and flowing ties are the stuff that D. W.'s dreams are made of.

Yet, oddly enough in the working out of these stories Griffith demands absolute naturalism of his actors. I dont care who disputes the fact, D. W. invented the modern method of acting, which is to stay still, do nothing whatever, and register your emotions by thinking them.

If old John McCullough or Edwin Forrest or any of the so-called great actors of the past were to appear again on Broadway, they would be laughed off the stage.

D. W. Griffith is the growing actor. He also was the inventive tragedy queen and upon her throne. At a new kind of present-day a [illegible] Lillian Gish.

Griffith also invented the crashing finish, a finish in which everything is brought to some other condition of nature takes the place of the end. Various other

CECIL DE MILLE AND ERNST LUBITSCH

D. W. GRIFFITH

The Directors W[illegible]

The exhibitors always [illegible] the good old reliable [illegible]

Rex Ingram is comi[illegible] and untried. In his [illegible] brilliant and [illegible] carried box office weigh[illegible]

The "Four Horsemen" [illegible] the greatest clean-up [illegible] office history. His [illegible] Power, Trifling W[illegible] Where the Pavement [illegible] not such box office [illegible] were recognized as [illegible] triumphs. But is it [illegible] another and some of his [illegible] to get on the screen. [illegible] has shown his [illegible] ation as an artist. He [illegible] and intricate eccentricity [illegible] that work when he [illegible] real fortune in the [illegible]

He is perfectly [illegible] Of that the fact of [illegible] is going to be next and [illegible] will be [illegible] Which [illegible]

October 4, 1923

Movie Weekly September 29 1923

How High Admission Movie Patrons

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Philadelphia (Pa) North American Sept 30 1923

STANTON
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Boston Mass Telegram Oct 2 1923

'White Rose' At State Is Masterpiece

By MARGARET HARRIS

Hartford (Conn) Times Oct 1 1923

STRAND

Exhibitors Trade Review Oct 6 1923

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M. P. Classics - Brooklyn (NY) Oct 1923

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MAE MARSH "came back home" when she signed a contract to play the lead in D. W. Griffith's "The White Rose," now at The Strand.

After an absence of six years, the little freckle-faced school girl whom Griffith moulded into fame in "The Birth of a Nation," returned to his direction again to resume her career.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15, she went to the Griffith studio with her older sister, and was hustly upturning stones to watch the black bugs crawl from under, when the noted producer first saw the play of expression that has made her face unrivaled.

A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation." Of her Griffith has said:

"Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

She, also, was the youngest picture star to receive a large salary. Long before she was of age she signed a contract for $3,000 a week with another producer.

The intervening years have brought her much experience, and with this she returns to the Griffith direction to face one of the most interesting experiments the spectacular motion picture industry has ever offered.

Times Sq. Society Clipper (NYC) October 10 1923

"PICTURE" AGAINST "ALL-STAR" ON VIEW AT WASH. LAST WEEK

14 "Names" in "Rupert" in Larger House Could Not Exceed Gross of Griffiths "White Rose" in Smaller Columbia—Did $11,000 Each on Week

Washington, Oct. 6.

People who watch pictures did something in the record here last week.

Griffith's "White Rose" in the Columbia, a smaller house than the Metropolitan (double capacity of Loew's, which had the 14-star "Rupert of Hentzau"), did just as much business. Each house drew around $11,000.

Each drew the greatest business of the year, although at the outset of the week it looked as though the Columbia film would come home very short.

This week marks a kick of some kind in the picture houses to place the legend of running.

Griffith's "White Rose" pictures comes into the Metropolitan on Monday and Tuesday and Monday for the Columbia.

NEWARK, N. J. CALL

REX INGRAM

The Directors Who "Bring 'Em In"

By HARRY CARR

Here is the imposing list:

D. W. GRIFFITH
CECIL DE MILLE
THOMAS H. INCE
REX INGRAM
ERIC VON STROHEIM
ERNST LUBITSCH

THESE are the directors who actually pull money into the box office. These are the directors whose names in electric lights have as much "pulling power" with the public as the name of a star. This isn't theory. This is actual fact, as shown by the box-office returns. Film salesmen seldom bother to analyze things. They find out by bitter, cold experience that certain stars, a few directors and still fewer authors "bring 'em in." These are the directors who bring 'em in.

A critical examination of the works of these men reveals some interesting contrasts.

It would be idle to deny that Griffith has done more to influence the cinema than any other single mind that ever touched it.

Actors like Henry Walthal, Walter Long, Donald Crisp; actresses like Bessie Love, Blanche Sweet, Carmel Myers, Lillian Gish, Dorothy Gish, Colleen Moore and a dozen other big stars have all been trained in the Griffith school and show it in every line of their work. This also applies to directors like Marshall Neilan and Emmet Flynn who frankly owe their training and their method to Griffith.

D. W., when you come to tear him to pieces and see what makes the wheels go round, presents an odd and fascin[illegible]

THOMAS H. INCE

Photograph by Melbourne Spurr

ERIC VON STROHEIM

[illegible]ating co[illegible]

[illegible]diction. His story theme and the [illegible]de tone of his picture dramas are [illegible]alism. His interpretation of this ideal[illegible]m is by stark realism.

[illegible] he was putting on "Way Down [illegible] made a trip thru New England [illegible] one the details of the atmosphere; [illegible] came home and made an atmosphere of his own. He invented an idealized New England for his purposes.

In real life he loves New York from the bottom of his soul. He loves the dirty little all-night cafés and the street fights and the smells of the East Side. But on the screen he cant get any "kick" out of New York at all. For screen purposes his soul finds unction in the atmosphere of the South before the Civil War. He likes fire-eating Southern colonels who appear to live in perpetual state of excitement about their home; Southern belles of fire and languor, glowing eyes and flowing ties are the stuff that D. W.'s dreams are made of.

Yet, oddly enough in the working out of these stories Griffith demands absolute naturalism of his actors. I dont care who disputes the fact, D. W. invented the modern method of acting, which is to stay still, do nothing whatever, and register your emotions by thinking them.

If old John McCullough or Edwin Forrest or one of the so-called great actors of the past were to appear again on Broadway, they would be laughed off the stage.

D. W. Griffith dies the strutting actor. He also dies the declamatory tragedy queen and upon her throne sit a new kind of actress—a kind—[illegible] Lillian Gish.

Griffith also invented the crashing finish—a finish in which a waterfall or a tornado or some other convulsion of nature takes the place of the star. Various other

CECIL DE MILLE AND ERNST LUBITSCH

D. W. GRIFFITH

The Directors Who "Bring

The exhibitors always think of him as the good old reliable family Bible.

Rex Ingram is comparatively new and untried. In his work has been so brilliant and [illegible]inal that his name carries box office weight.

The "Four Horsemen" was one of the greatest clean-ups in the box-office history. His "Conquering Power," "Trifling Women," and "Where the Pavement Ends" were not such box office hits but they were recognized as great artistic triumphs. Rex is a charming personality and some of his charm seems to get on the screen. His great success has been due chiefly to his education as an artist. He is a sculptor and intends eventually to return to that work when he [illegible]

He is perfectly right in [illegible] his indebtedness to Griffith. "If that the best of it can do," he says, "is to watch to see what D. W. is going to do next and imitate it as well as we can." Which of course is the [illegible] of a sentimental [illegible]

Thursday, October 4, 1923

[illegible]ropriable

Chicago (Ill) Herald-Examiner Oct 6 1923

Detroit (Mich) News Oct 8 1923

Chicago (Ill) Post Oct 6 1923

Moving Picture World Oct 13 1923

MAE MARSH GREAT IN 'WHITE ROSE,' STEVENS SAYS

"THE WHITE ROSE."
Presented by D. W. Griffith at Orpheum.
THE CAST.

Bessie Williams, known as "Teazle"	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo," a servant	Porter Strong
Cigar stand girl	Jane Thomas
An aunt	Kate Bruce
A man of the world	Erville Alderson
The bishop	Herbert Sutch
The landlord	Joseph Burke
The landlady	Mary Foy

BY ASHTON STEVENS.

I HAVE a feeling that nobody but D. W. Griffith and Mae Marsh could direct and act such a scene in "The White Rose" as that where the unwedded heroine carries her baby through the storm in a puppy basket without arousing your laughter. But this strange variation of the ancient "me-child" situation is very moving, very honest, as they picture it.

There is a quality of honesty that penetrates throughout and commands respect with admiration. You do not say to yourself that the story is trite and its characters stale from the stage, but that the story seems to be eternal life and its people quite as human as the fancier folk of more sophisticated drama.

* * *

YET try to tell this story in a hundred words and it will sound very much like the popular melos that in the so-called good old days used to sell for ten, twenty and thirty cents.

A young divinity student on his travels loves briefly in the moonlight a rather pathetic village vamp who is called Teazie, perhaps because her apparent promise exceeds actual fulfillment. Believing her to be no better with others than she has been with him, he passes on and becomes a great young man in the pulpit, even though there is a shamed devotion in his heart to the wistful and (he thinks) wanton little waitress of his travels.

* * *

SHE goes out into the inhospitable world with her fatherless child, and is found all but dying by the young clergyman on the eve of his wedding with a southern aristocrat. The bride-to-be knows where his heart and honor lie, and she (of course it is to be remembered that there is another youth in the offing for her) nobly assists in making the wages of sin what they ought to be in every drama of this kind—marriage.

* * *

GRIFFITH tells this little heart tale without any mob scenes or armies or fleets, without any "chases" or "attacks"; with, indeed, the most artistic simplicity and directness. He does not even give us too much of "The Scarlet Letter" in the scene where the young clergyman declares his unworth before his congregation.

He makes the southern scenes very beautiful, but naturally, unatheatrically so; and he is to be congratulated on casting Ivor Novello for the hero, for here an easily smugged part is played without smugness. But I think you will say that perhaps the best thing that Griffith has accomplished in this altogether screenworthy production is the restoration of Mae Marsh, who is now revealed as an actress of even greater emotional spell than she was in "The Birth of a Nation." I think she's great.

If you like movie pictures, "The White Rose" is sure to advance living to affection, and if you don't, it is likely to change your mind.

Chicago (Ill) Tribune Oct 8 1923

Mae Marsh Returns as 'White Rose' and She Fully Justifies the Picture.

MAE MARSH, who shows her greatness as an actress in the emotional roles in "The White Rose."

Chicago (Ill) Journal Oct 6 1923

'White Rose' Is Griffith's New Film of South

By VIRGINIA DALE

DAVID WARK GRIFFITH brings something to the making of the story-telling picture that no other director ever has been able so completely to capture. It is a note of sympathy, deep, insistent, constant, and whatever his narrative, however vast or however intimate his scene, this note pervades it. It was so of the mighty living tapestry called "The Birth of a Nation," it was so of Blossom Time" and of "Way Down East"; it was so of others. Even the eye-smiting wonders of "Intolerance" could not utterly smother this note.

To a meager invited audience Griffith revealed Friday afternoon his "The White Rose," newly appointed to the Orpheum theater. This picture tells simply a simple story of what the world calls a girl's betrayal. A young student for the ministry, venturing out of the Teche bayou region in western Louisiana, goes to New Orleans in Mardi Gras time to study life. There he meets in a modest caravansary a young girl, not long out of an orphan asylum. Though virtuous, she employs all the wiles of her sex to improve trade at the cigar stand.

The inevitable happens. Propinquity kindles the flame. Boy and girl are tricked by The Great Plan. He goes back to the bayous and becomes a preacher whose fiery zeal quickly makes his fame. In time, deprived of employment, the girl wanders to the young minister's settlement, carrying her baby through one of those driving cinematic rains. She is turned from the door of the home of the young clergyman's fiancee and is given refuge by a sympathetic negress.

The young mother falls desperately ill and when the doctor says she is dying the rich girl up yonder in the fine old house is sent for to comfort her. This rich girl is the clergyman's fiancee. She in turn sends for him that he may console the homeless one in her last hour. The consequences of this meeting may, of course, be imagined. The illness is not mortal. Parenthood and a deep and honest love bring marriage. He quits his church; life begins anew.

Mae Marsh, not much seen these past few seasons, is the white rose of this picture, and round about her the story revolves. She plays with much exaggeration the girl at the cigar counter, but brings to the sorrowing young mother all the fine sympathy which made her of old, under Griffith's tutelage, a screen player of the first order. Ivor Novello, of good aspect and with a blazing eye, plays the young churchman. He was chosen, evidently, because he was the type, rather than for his histrionic skill, to serve his purpose well.

Carol Dempster, sister of the Griffith girls, and the maiden in the Barrymore and Neil Hamilton plays a somewhat submerged part, a youth of the bayou country. Lucille La Verne appears in the inevitable role of the old crone. Miss Marsh's photographs in this picture bear out the other qualities which make good screen entertainment, and its production is a worthy addition to the fine series of samples of the art of the screen which Griffith has given us.

ALL HONORS GO TO MAE MARSH

Her Part in Griffith's "White Rose" Makes Film Charming Entertainment.

The most important things to report about D. W. Griffith's new picture, "The White Rose," which opened Sunday at the Adams are:

That Mae Marsh is still the same fine actress she was when she left the screen several years ago.

MAE MARSH

That Ivor Novello, English actor and song writer, who makes his American screen debut, is a handsome but gloomy young man possessed of a pair of midnight eyes that are certain to make him immensely popular at the matinees.

That Mr. Griffith can make a fine picture without resorting to wild horses, door-battering scenes, ice jams or terrific wind storms that blow his heroines all over the place.

"The White Rose" is Griffith the poet and artist rather than the showman. His story, it is true, is old stuff. It is oversentimentalized in spots, yet it is beautiful, both spiritually and materially—altogether one of the strangest pictures Griffith has ever made.

* * *

The story is laid in the Bayou Teche country of Louisiana and many of the scenes were made there. A young divinity student sets out on a hiking trip to familiarize himself with the ways of the world before he is ordained and in a cheap resort he meets a girl to whom he is attracted.

He decides that she is all that he has been taught to avoid in femininity, yet he falls victim to her charm and they spend much time together. Finally, conscience-stricken, he flees, but after he is ordained the thought of his sin gives him no rest. The girl gives birth to a child and becomes an outcast. Half-dead from exposure she wanders into his parish in time for him to make restoration.

The outstanding feature of "The White Rose" is the fascinating performance of Mae Marsh. In this observer's belief, there has never been a more compelling characterization ever screened than that of the good little girl known as "Teazie" who makes one false step and suffers accordingly. Playing straight comedy, as the role of flapperish cigar stand girl calls for, Miss Marsh is immensely amusing but later when she tramps from town to town with her baby in a blind search for sympathy she creates a tragic figure that twangs a neat little symphony on one's heart strings.

Many will weep this week at the scene picturing the girl supposedly dying with the child in her arms. A trace of overacting here would have made the whole picture absurd, but Miss Marsh carries it over with a sincere, human quality to her work.

* *

Mr. Novello, the handsome young man from England, plays the minister without the trace of a smile creeping over his face until the finish. He seems to be a capable actor and under Griffith direction should make great film strides here. However, he must cheer up. Carol Dempster is fragile and beautiful and that is all that is required of her in this film, although she is given numerous closeups. Neil Hamilton, the late Porter Strong and Kate Bruce have important parts.

"The White Rose" is dressed up with the usual Griffith photography which means that it is a splendid thing to look at. And the comedy relief, too, is typically Griffith—blackface and somewhat slapstickey.

The orchestration for the picture—also typically good—is especially pleasing and is well handled by the Adams orchestra, the last number of the Hugo Riesenfeld series. The news weekly completes the program.

Cleveland (Ohio) Press Oct 20 1923

"The White Rose"

From the report that the white rose [illegible] D. W. Griffith, movie [illegible] "The White Rose."

When we see it here it will [illegible] a moment to ponder a theoretical [illegible] the last century romantic style. We are now moved [illegible] that the causes which [illegible] are not [illegible] to have endured [illegible] exhibitions several days [illegible] it is hard for screening [illegible] the [illegible]

PHOTOPLAYS

Beauty and Pathos in Griffith Picture

"THE WHITE ROSE."

A United Artists production, produced by D. W. Griffith, from a story by Irene Sinclair. Presented at the Orpheum theater. The cast:

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo"	Porter Strong
An Aunt	Kate Bruce
An Uncle	Orville Alderson
The Bishop	Herbert Sutch

By Genevieve Harris.

A simple story, told very simply, is the latest offering of D. W. Griffith, from whom we usually expect something spectacular or startling. And yet it is because Mr. Griffith has this power of using simple scenes and universal emotions that he is called the master director rather than because of his more sensational exploits. The famous "Griffith touches" are the bits of realism, of natural, human impulses, which he knows how to employ.

"The White Rose" is a story of the south, filmed amid scenes of poetic beauty and told with a southern leisureness. There are only four principals in the story and only a few minor characters. The story has very little complication. Its material is almost commonplace. But it is the kind of thing which happens in real life, and it doesn't follow the conventionalized pattern of film plays.

An idealistic young man, studying for the ministry, meets an apparently "tough" young girl, is strongly and strangely attracted by her, in spite of his scruples, and believing that she is as immoral as she seems, yields to his passion for her. The girl is innocent under the veneer of sophistication and her fall from grace is due to a real love for the man. It is the old story of seduction, but in this case both are victims of misunderstanding and youthful impulse rather than of viciousness.

The reason that the picture has elements of greatness is that Mr. Griffith makes you believe in and understand these two characters so thoroly. He has shown the childlike quality of the girl's mind, her sweetness, her simplicity under her depraved manners. He makes us believe implicitly in her goodness, but we see, too, how unprotected she would be from her own emotions. Mae Marsh, who plays the part, suggests both phases of the girl's character, altho it seems to me that she rather overacts the "tough" characteristics. Her playing of the emotional scenes is fine.

Ivor Novello plays the youth, and

Mae Marsh, in "The White Rose," showing at the Orpheum.

much of the effectiveness of the picture is due to his excellent portrayal of a very difficult part. The boy's sensitive nature and his remorse over his affair with the girl are very sincerely expressed. Novello is unusually well suited to the part, with his dreamy, almost feminine type of beauty.

Mr. Griffith firmly resists the temptation to moralize which has marred other of his productions. He introduces his story with a foreword which is like a preface to a book, but after that he lets the players tell their own story, refraining from sentimentalizing "the boy" and "the girl."

Carol Dempster and Neil Hamilton play the other leading parts, much subordinate, however, to the interest in the leading romance.

The picture, altho long, is interesting thruout, an interest held solely thru sympathy with the leading characters, without the aid of melodrama of any sort. This sincerity and the delicacy with which the story is told make "The White Rose" a truly beautiful picture.

PHOTOPLAYS
Downtown Theaters.

Philadelphia Record Oct 8 1923

CAROL DEMPSTER GREETS VISITORS TO STANTON

Visits Minstrel Show and Talks to Radio "Listeners In."

Carol Dempster, that charming young player whose work in D. W. Griffith's new picture, "The White Rose," at the Stanton Theatre, has won general admiration, came from New York yesterday afternoon especially to appear "in person" at that house. She was accompanied by Mrs. Albert Grey, who is Miss Dempster's close personal friend, and almost the first thing the visitors did was to go to City Hall to pay respects to Mayor Moore. He was delighted to greet the popular young actress and his hospitality extended to the presentation of a bouquet of white roses, which, of course, Miss Dempster was delighted to receive.

The "personal appearance" was in the evening. At 7.30 she went to the Stanton and was introduced to the audience by Frank Buhler, general manager of the Stanley Company. She made a gracious response and spoke enthusiastically of the big undertaking that Griffith now has well along—the making of a picture called "America" and concerned with the history of the founding of the United States. Then Miss Dempster went to Lit Brothers to greet thousands of listeners over the radio and at 9.30 she was again at the Stanton to speak to another audience. The final appearance was rewarded with a basket of beautiful flowers—the gift of the Stanley Company. But before that concluding visit Miss Dempster and her party went to Emmett Welch's Minstrels. She, strangely enough, had never seen a minstrel show in all her life. That she was greatly pleased there could be no question, and she left the theatre with regret when she would like to have stayed for the splendid program of fun and melody. She left for New York at 10 o'clock and this morning will be again on "location" at Somere, N. Y., acting in the Griffith new picture.

Boston Mass Advertiser 10/13/23

10 SEEK TO BAN FILM

A ministers' organization in Chicago is trying to stop the showing of D. W. Griffith's "The White Rose" in that city. Following the efforts of the preachers, the picture has been playing to huge audiences.

N. Y. News (night) Oct 13 1923

UNITED ARTISTS

The White Rose—
Did an excellent business for second week. (Middle West.)

Erie (Penn) Dispatch Oct 2 1923

Film Is Shown Over Protests of Reform Folk

CHICAGO, Oct. 20.—"The White Rose," is being shown at the Orpheum theatre under an order issued by Judge Wilson in the circuit court, over protests of local reformers, who charge that the film contains immoral scenes.

An original permit for the showing was given some time ago but was revoked when the charge was made. A second permit was asked for and refused. An injunction was then applied for and granted, restraining the Mayor, police and other public officials from interfering with the showing.

Chicago (Ill) News 10/9/23

MOTION PICTURES.

BY CARL SANDBURG.

The newest and latest picture from the studio of David Wark Griffith, entitled "The White Rose," and opening a run at the Orpheum theater, is a characteristic Griffith picture.

Those who know other Griffith pictures, his ways, style, manners, and mannerisms, would know this was a Griffith picture even if they had not read any announcements in the newspapers, or if they had missed seeing the Griffith name on the electric sign in front, or if they were careless about reading the initials "D. G." and the name "Griffith" which are spelled between reels.

One original thing is achieved by Griffith in this picture. He saw that the far south, the Louisiana country, had possibilities for landscapes. And he shoots these landscapes in moonlit dissolves among Spanish oaks draped with their dreamy mosses, and their associated features of magnolia and massive drifts of water lilies down the drowsy rivers of the land the creole calls home.

It was an original thing for Griffith to do this. Many a million dollar picture with its attempts at the spectacular fails to get the moving effect achieved by the Griffith cameras in these southern landscapes.

The story itself concerns two young couples who all four go wrongly or unwisely down life's pathways. And if the film should break off at a certain point about ten minutes before the finish we would have the kind of grim all-round tragedy that the Chinese or the Russians enjoy at their theaters. It would be as poignant as "Broken Blossoms."

But Griffith found out in the presentation of that tragedy "Broken Blossoms" that the movie-going public of America does not like the kind of sad endings he makes. So he is through with sad endings. And the two young couples instead of dying or marrying where they ought not to marry, all get tossed up and connected and harnessed up just the way that makes all the endings happy endings.

Those who go to see this picture should aim to see the beginning first. It is that kind of a picture.

Mae Marsh has the leading heavy role, while Carol Dempster is a good second. Both are worth looking at.

Ivor Novello is the name of the newest male lead discovered by Griffith. Some say he is as handsome as Rudolph Valentino while others will say that he isn't. Still others will say he com-

AT THE ORPHEUM.

MAE MARSH IN THE PICTURE, "THE WHITE ROSE."

Chicago (Ill) News Oct 20 1923

Mae Marsh, the Famous Star, one of New Film, "The White Rose."

My Telegraph Oct 14 1923

"WHITE ROSE" ON IN CHICAGO, DESPITE MINISTERS' APPEAL

Clergy Say Film Casts Reflection on the Cloth, but Injunction Permits Showing—Does Good Week at Orpheum.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Oct. 13.

David Wark Griffith's film of the Bayou Teche country, "The White Rose," is prosperously running at the new Orpheum Theatre of Jones, Linick & Schaefer, but it did not go on view without a battle and with an appeal to the courts.

The board of censors passed the picture and the department of police issued a permit for its exhibition. It is one of the peculiarities of this center of art that pictures can be shown only under police supervision.

Then came trouble. A ministerial organization petitioned the mayor to revoke the permit and refuse to allow the showing of the film. The clergymen contended that the film cast reflections upon the ministry. It will be remembered that the hero is a divinity student who meets and loves, with dire consequences a young orphan in a New Orleans hotel. The youth is ordained, but abandons his pulpit to give his child a name and make its mother "an honest woman."

The mayor did revoke the permit and refused to have it reissued. Then came an appeal to the courts and an injunction was granted preventing the police from interfering with the exhibition. The film has run for a week now without interruption and has been doing splendidly.

The picture had its champions among ministers. The Rev. Dr. Boynton of the Vigilant Committee, is said to have approved "The White Rose" and it was much liked, it is said, by Dr. Baker of the divinity school of the University of Chicago. All press comment on the Griffith offering has been highly favorable, whether its value as pictorial drama or as a moral document were considered.

Moving Picture World (Ny) 10/27/23

Mastbaum Lauds "The White Rose"

"Philadelphia returns a unanimous verdict in favor of your superb and heart-touching picture, 'The White Rose,' said Jules E. Mastbaum in a telegram to D. W. Griffith, just after he had decided to hold this United Artists release over for a second week in its booking at the Stanton Theatre. The telegram went on to say:

"The audiences laughed and wept. You have again exposed a vividly sincere appreciation of the human heart, like 'The White Rose' is but a page from life transferred to the screen. This offering

realism that calls forth ungrudging tribute to your wizardry. I congratulate you. We are holding the picture over another week."

"The White Rose" played to capacity business at the Stanton. The picture had a lively publicity and advertising campaign, and Carol Dempster, one of the leading players, made a personal appearance after being entertained at tea at the Bellevue-Stratford Hotel by a group of Philadelphia society debutantes, and being presented with a great bunch of white roses by Mayor J. H. Moore, on whom she called in his room.

Ny Telegraph Oct 14 1923

Careful Campaign Sells White Rose

One of the most carefully prepared campaigns planned since Howard Price Kingsmore took over the Howard Theatre, Atlanta, gave one of the best week's business. Kingsmore did not figure that he could add a few hundred dollars to the advertising bills and ride in on newspaper work. He took only a small increase in the newspaper spaces and made a drive on the real selling angles.

For one thing he got behind the picture with his personal endorsement. He is chary of this form of exploitation so that when he does guarantee an attraction, his testimony carries weight. This was done in his general newspaper work and in a special trick open letter to "Mr. and Mrs. Atlanta," in which he denied that Griffith hypnotized his actors to get results, but credited instead his care for detail and atmosphere. He raised his own question, but it had an effect.

The guarantee was repeated on a mailing piece to 5,000 selected names, the stationery carrying a white rose ornament. A nationally advertised candy gave him samples for a novelty and special heralds were provided.

Several windows were obtained and both in the lobby and foyer white roses ranging from one of 24-sheet proportions to the real blooms in tall baskets were employed, while he departed from his usual custom and gave a special presentation to which 500 invitations were issued.

In all of his advertising the Griffith name and the fact that this was a story of the South were the selling points.

He drew hundreds back to the theatre after their summer vacations and ran the receipts up to winter proportions.

THE MOVIE FAN'S LETTERBOX

My Telegraph Oct. 14. 1923

DAVID WARK GRIFFITH PRESENTS "THE WHITE ROSE"

Portland (Ore) Screenland Oct 2 1923

"White Rose" Held Over

Third Big Week at the Majestic

4D

IT is doubtful if D. W. Griffith ever labored more diligently in his career on any work than he did in the case of his latest production, "The White Rose," now playing at the Majestic. Here is something so distinctly different, so reverently tender and depending so much upon vastly superior characterization that the famous producer found it necessary to take scenes time after time in order that each might be perfect in its cameo-like delicacy and beauty.

Mr. Griffith's theme in this instance is far different than anything ever seen before on screen or stage. It was necessary that it be told in the most artistic manner and be arranged by a past master in the art.

A youth of high family and circumstances in a section of the South which boasts one of our oldest social orders is preparing for the ministry, thus fulfilling a dying wish of his mother. He is finishing his last year at the seminary and it has been practically accepted by all who know him that he shall marry a girl of equal family importance in his own neighborhood. To learn something of the world and broaden his outlook, he sets out on a walking trip and visits various cities.

Meanwhile there emerges from an orphanage a slip of a girl who must make her way unaided in the world. She obtains employment in an inn frequented by winter vacationists and here this youth of religious mein meets her.

The waif has progressed to the acute flapper stage by this time, having been told she must make herself attractive to get on in the world. She does so, but in a manner that outdistances the others. The student preacher meets her, becomes enamoured, yet all the while thinking she is of a bad sort. Their friendliness ripens into something deeper and the divinity student flees from his charmer.

Then the world moves on in its cycle of woe. A flight of time finds the youth ordained and in high opinion as a preacher of exceptional powers. But in this time a baby comes to the waif and she is cast about and shunned by reason of her violation of that terrible single code of morals which has held so long.

Despite his surroundings and his success in the pulpit, the minister is unable to forget the girl he knew so briefly in his travels. He is about to wed the maiden of his own circle when the wanderer with her child happens into his locality.

The denouement of this delicate story of ennobling love progresses in a most gripping manner and there comes a meeting between the pair in a lowly negro shanty which takes rank with any scene ever shown on the screen or across the footlights of a theatre.

In order to be certain of the proper atmosphere for this story, Mr. Griffith took his company into the Bayou Teche country of western Louisiana, where were filmed the many strikingly beautiful scenes with which this work abounds. Also, the great producer selected a cast to portray the principal characters which seldom has been equalled.

Mae Marsh returns to the screen after a long absence to play the part of the orphan girl and registers the greatest success of her noteworthy career. The minister is essayed by Ivor Novello, the handsome young English actor, who has quickly won the favor of American audiences through his work in this instance. Other players are Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Erville Alderson, Jane Thomas, Kate Bruce, Herbert Sutch, Charles Emmett Mack and a large number of carefully chosen supernumeraries.

Mae Marsh in "The White Rose"

* * * *

A NEW MAMMA

Up until about a year ago she was known to all her friends over on the Mack Sennett Comedy lot, as little Dollie Beal, owing to her petite appearance and affectionate manner. Today she is being called Mamma, because Dollie has since become Mrs. William Jennings McClellan and on June 25th, presented Papa Jennings with a big, bouncing son.

Little Dollie McClellan is now up and about, looking fine, feeling better and has about made up her mind again to get back in pictures.

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WHERE BREIL SCORES

The preparation of the music score to be used for the premier at the Forty-fourth street Theatre of "The White Sister" in which Lillian Gish plays the stellar role in this film version of F. Marion Crawford's novel, is well under way. Joseph Carl Breil has been given charge of the music for the premier of Miss Gish's latest vehicle, the production of which required her presence in Italy for seven months. Mr. Breil, who prepared the first music scores for motion pictures more than twelve years ago, when he arranged the music for presentation of Sarah Bernhardt's "Queen Elizabeth," has also arranged the music for several of David Wark Griffith's productions, including "The Birth of a Nation," "Intolerance," and "The White Rose."

My Morning Telegraph Oct 17 1923. Canton Oct 2

"WHITE ROSE" WINS CHICAGO; "SIN FLOOD" IS IN DISPUTE

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Moving P. World (Ny) Nov. 3, 1923

Suit by Clergymen to Stop Griffith Picture Acts as Boomerang to Draw Record Crowds to Playhouse for First Week's Showing and History Repeats Itself.

ROXIE BETS ON YANKS

Since D. W. Griffith started in a legal battle with the city of Chicago against the showing of "The Birth of a Nation," legal battles have been considered very profitable. The city's attempt to get an injunction restraining Mr. Griffith from showing this picture made it one of the biggest sensations ever shown in Chicago. Now comes the city with another attempt to prevent the showing of a Griffith picture. This time it is "The White Rose," and according to our dispatches from the Windy City it is playing to large audiences at the Orpheum Theatre of Jones, Linick & Schaefer. But it did not go into this house without a battle and without an appeal to the courts.

"The White Rose" passed the board of censors without a murmur and the departmentof police issued a permit for its exhibition. It is one of the peculiarities of Chicago's artistic temperament that motion pictures cannot be shown except under police supervision.

The police approval notwithstanding, a ministers' organization took up the fight and petitioned the Mayor to revoke the permit and refuse to permit the showing of the film. The clergymen contended that "The White Rose" casts reflections upon the ministery. It will be remembered that the hero, played by Ivor Novello, is a divinity student who meets and loves, with dire consequences, the manicure girl in a Southern hotel. The young minister is ordained but he abandons his pulpit to give his child a name and to make his mother "an honest woman."

Mayor Dever listened to the complaint of the ministerial organization and revoked the permit, refusing to have it reissued. This was followed up by an appeal to the courts and an injunction was granted preventing the police from interfering with the exhibition. The film has run for a week now without interruption, and as one might expect, with all this newspaper publicity, has been doing a land office business. Jack Lloyd of the Griffith office here has gone on to help put the picture over.

"The White Rose," we understand, has not been without champions among ministers. The Rev. Dr. Boynton, one of Chicago's prominent divines, and a member of the Vigilant Committee, is said to have approved "The White Rose," and it is also intimated that it was much liked by Dr. Baker of the Divinity School of Chicago. The erudite critics gave the film a favorable notice and seem to be of the opinion its pictorial value is worth while. As for the moral side, it seems [illegible] nothing could be more moral than this picture.

A United Artists Release

HERE'S ANOTHER CLAIMANT FOR LONG DISTANCE HONORS

This sign is 125 feet long by fifteen high and was one of the sales stunts when "The White Rose" played for three weeks at the Strand Theatre, San Francisco. It does not show up well in the reproduction because the colors do not photograph well.

Exhibitors Herald Chicago (Ill) 11/3/23

Carol Dempster appears in person during presentation of D. W. Griffith's "The White Rose" at Stanton theatre in Philadelphia. Above is Mayor Moore and party receiving Miss Dempster in executive offices. Below are Mrs. Albert Gray and young women who acted as hosts during the featured player's stay in Quaker City. "The White Rose," which brings Mae Marsh back to the screen, is an United Artists picture.

Ny. Dn. P. News 10/27/23

UNITED ARTISTS

The White Rose —

On the strength of Griffith's name picture did well, and played second week. Seemed to make a strong appeal to women but not so popular with men patrons. A good sob picture. (Lloyd)

Albany (Ny) Times Union Oct 10 1923

Chicago (Ill) News, Oct. 13, 1923

Nashville (Tenn) Banner Oct 22/23

Moving Picture World Ny Nov 3/1923

DRAMATIC DRIFTWOOD

She Will Never Forget What He Told Her That Summer Afternoon Over Magnolia and the Petals. Mae Marsh in New Griffith Film, "The White Rose."

Toledo, Ohio Times Oct 15 1923

GRIFFITH'S "THE WHITE ROSE" IS UNUSUAL SCREEN STORY

Newark (Ny) Star-Eagle Oct 10 1923

Ny Morning World Oct 16 1923

Ny Tel Oct 21 1923

IN THE CLEVELAND TERRITORY

"The White Rose"

To the Banner:

Those interested in the South and appreciating Southern scenes will enjoy a true portrayal of a Louisiana sugar plantation such as one finds all over the Southern part of Louisiana, when the "White Rose" is presented at a local photo play house during the week.

This picture was filmed on real Lower Plantation in St. Mary Parish near Franklin on the banks of the famous Bayou Teche. Just about [illegible] years ago I was on the same plantation but was then the home of [illegible] and Mrs. Charles Duval Duval in New Orleans, and was owned by Mr. Duval's father, Mr. Charles Duval, who was a sugar planter and a member of the Louisiana Legislature. Mr. Duval's home was a typical Southern home, and I spent many happy days there. The house was surrounded by a large lawn, with a fine orchard of fruit trees, and a large vegetable garden. The house was built on a large plot of ground, and was surrounded by a large fence. The house was built of wood, and was painted white. The house was surrounded by a large porch

Chicago (Ill) Herald & Examiner Oct 6 1923

Detroit (Mich) News Oct 8 1923

Chicago (Ill) Post Oct 6 1923

Moving Picture World Nyc City Oct 13 1923

Careful Campaign Sells White Rose

One of the most carefully prepared campaigns planned since Howard Price Kingsmore took over the Howard Theatre, Atlanta, gave one of the best week's business. Kingsmore did not figure that he could add a few hundred dollars to the advertising bills and ride in on newspaper work. He took only a small increase in the newspaper spaces and made a drive on the real selling angles.

For one thing he got behind the picture with his personal endorsement. He is chary of this form of exploitation so that when he does guarantee an attraction, his testimony carries weight. This was done in his general newspaper work and in a special trick open letter to "Mr. and Mrs. Atlanta," in which he denied that Griffith hypnotized his actors to get results, but credited instead his care for detail and atmosphere. He raised his own question, but it had an effect.

The guarantee was repeated on a mailing piece to 5,000 selected names, the stationery carrying a white rose ornament. A nationally advertised candy gave him samples for a novelty and special heralds were provided.

Several windows were obtained and both in the lobby and foyer white roses ranging from one of 24-sheet proportions to the real blooms in tall baskets were employed, while he departed from his usual custom and gave a special presentation to which 500 invitations were issued.

In all of his advertising the Griffith name and the fact that this was a story of the South were the selling points.

He drew hundreds back to the theatre after their summer vacations and ran the receipts up to winter proportions.

ARSH GREAT HITE ROSE' ENS SAYS

WHITE ROSE." by D. W. Griffith t Orpheum. THE CAST. illiams, known as .....Mae Marsh ston.....Carol Dempster garde.....Ivor Novello .....Neil Hamilton ster...Lucille La Verne servant...Porter Strong irl.....Jane Thomas .....Kate Bruce e world Erville Alderson .....Herbert Sutch .....Joseph Burke .....Mary Foy

NTON STEVENS.

eeling that nobody but riffith and Mae Marsh nd act such a scene in ose" as that where the olne carries her baby torm in a puppy ha rousing your laught nge variation of the hild" situation is very honest, as that picture

uality of honesty that ghout and commands admiration. You do rself that the story is characters stay from that the story seems fe and its people quite the fancier folk of ted drama.

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is this little heart t any mob scenes eets, without any acks"; with, indeed, simplicity and di es not even give us The Scarlet Letter" e the young clergy. unworth before his

e southern scenes but naturally, un nd he is to be con sting Ivor Novello her here an easily e played without think you will say best thing that mplished in this al rthy production is Mae Marsh, who an actress of al spell than h of a Nation." pictures, "The to advance in d if you don't, it

MAE MARSH, who shows her greatness as an actress in the emotional roles in "The White Rose."

'White Rose' Is Griffith's New Film of South

By VIRGINIA DALE

DAVID WARK GRIFFITH brings something to the making of the story-telling picture that no other director ever has been able so completely to capture. It is a note of sympathy, deep, insistent, constant, and whatever his narrative, however vast or however intimate his scene, this note pervades it. It was so of the mighty living tapestry called "The Birth of a Nation," it was so of Blossom Time" and of "Way Down East"; it was so of others. Even the eye-smiting wonders of "Intolerance" could not utterly smother this note.

To a meager invited audience Griffith revealed Friday afternoon his "The White Rose," newly appointed to the Orpheum theater. This picture tells simply a simple story of what the world calls a girl's betrayal. A young student for the ministry, venturing out of the Teche bayou region in western Louisiana, goes to New Orleans in Mardi Gras time to study life. There he meets in a modest caravansary a young girl, not long out of an orphan asylum. Though virtuous, she employs all the wiles of her sex to improve trade at the cigar stand.

The inevitable happens. Propinquity kindles the flame. Boy and girl are tricked by The Great Plan. He goes back to the bayous and becomes a preacher whose fiery zeal quickly makes his fame. In time, deprived of employment, the girl wanders to the young minister's settlement, carrying her baby through one of those driving cinematic rains. She is turned from the door of the home of the young clergyman's fiancee and is given refuge by a sympathetic negress.

The young mother falls desperately ill and when the doctor says she is dying the rich girl up yonder in the fine old house is sent for to comfort her. This rich girl is the clergyman's fiancee. She is turn sends for him that he may console the homeless one in her last hour. The consequences of this meeting may, of course, be imagined. The illness is not mortal. Parenthood and a deep and honest love bring marriage. He quits his church; life begins anew.

Mae Marsh, not much seen these past few seasons, is the white rose of this picture, and round about her the story revolves. She plays with much exaggeration the girl as the cigar counter, but brings to the sorrowing young mother all the fine sympathy which made her so rich under Griffith tutelage, a lovely piece of the fine order. Ivor Novello of good accent and with a blessing manner plays the young churchman. He was chosen, evidently, because he was the type, rather than for his histrionic ability, and he fulfills his role well.

Carol Dempster, another of the Griffith girls, gives the mother in the drama a fine, thankless place. A complete contrast, a youth of the Harold Lloyd school, plays the young student with much success. Lucille La Verne, Porter Strong, Jane Thomas, Kate Bruce, Erville Alderson, Herbert Sutch, Joseph Burke and Mary Foy are in the cast.

Photography, by Hendrik Sartov, is good throughout, and the music, arranged by Louis Levy, is well selected and well played. The orchestral selections are from Tschaikowsky, Massenet, Rubinstein, Dvorak, Chopin, Grieg, Ketelbey and others.

Chicago (Ill) Journal Oct 6 1923

ALL HONORS GO TO MAE MARSH

Her Part in Griffith's "White Rose" Makes Film Charming Entertainment.

The most important things to report about D. W. Griffith's new picture, "The White Rose," which opened Sunday at the Adams are:

That Mae Marsh is still the same fine actress she was when she left the screen several years ago.

MAE MARSH

That Ivor Novello, English actor and song writer, who makes his American screen debut, is a handsome but gloomy young man possessed of a pair of midnight eyes that are certain to make him immensely popular at the matinees.

That Mr. Griffith can make a fine picture without resorting to wild horses, door-battering scenes, ice jams or terrific wind storms that blow his heroines all over the place.

"The White Rose" is Griffith the poet and artist rather than the showman. His story, it is true, is old stuff. It is oversentimentalized in spots, yet it is beautiful, both spiritually and materially—altogether one of the strangest pictures Griffith has ever made.

* * *

The story is laid in the Bayou Teche country of Louisiana and many of the scenes were made there. A young divinity student sets out on a hiking trip to familiarize himself with the ways of the world before he is ordained and in a cheap resort he meets a girl to whom he is attracted.

He decides that she is all that he has been taught to avoid in femininity, yet he falls victim to her charm and they spend much time together. Finally, conscience-stricken, he flees, but after he is ordained the thought of his sin gives him no rest. The girl gives birth to a child and becomes an outcast. Half-dead from exposure she wanders into his parish in time for him to make restoration.

The outstanding feature of "The White Rose" is the fascinating performance of Mae Marsh. In this observer's belief, there has never been a more compelling characterization ever screened than that of the good little girl known as "Teazie" who makes one false step and suffers accordingly. Playing straight comedy, as the role of flapperish cigar stand girl calls for, Miss Marsh is immensely amusing but later when she tramps from town to town with her baby in a blind search for sympathy she creates a tragic figure that twangs a neat little symphony on one's heart strings.

Many will weep this week at the scene picturing the girl supposedly dying with the child in her arms. A trace of overacting here would have made the whole picture absurd, but Miss Marsh carries it over with a sincere, human quality to her work.

* * *

Mr. Novello, the handsome young man from England, plays the minister without a trace of a smile creeping over his face until the finish. He seems to be a capable actor and under Griffith direction should make great film strides here. However, he must cheer up. Carol Dempster is fragile and beautiful and that is all that is required of her in this film, although she is given numerous closeups. Neil Hamilton, the late Porter Strong and Kate Bruce have important parts.

"The White Rose" is dressed up with the usual Griffith photography which means that it is a splendid thing to look at. And the comedy relief long a trademark of Griffith—is there in somewhat slapstick fashion.

The orchestration for the picture—after Griffith, mind—is especially appealing and is well handled by the Adams orchestra under the direction of Hugo Riesenfeld. The news weekly completes the program.

Cleveland (Ohio) Press Oct 20 1923

PHOTOPLAYS

Beauty and Pathos in Griffith Picture

"THE WHITE ROSE."

A United Artists production, produced by D. W. Griffith, from a story by Irene Sinclair. Presented at the Orpheum theater. The cast:

Bessie Williams	Mae Marsh
Marie Carrington	Carol Dempster
Joseph Beaugarde	Ivor Novello
John White	Neil Hamilton
"Auntie" Easter	Lucille La Verne
"Apollo"	Porter Strong
An Aunt	Kate Bruce
An Uncle	Orville Alderson
The Bishop	Herbert Sutch

By Genevieve Harris.

A simple story, told very simply, is the latest offering of D. W. Griffith, from whom we usually expect something spectacular or startling. And yet it is because Mr. Griffith has this power of using simple scenes and universal emotions that he is called the master director rather than because of his more sensational exploits. The famous "Griffith touches" are the bits of realism, of natural, human impulses, which he knows how to employ.

"The White Rose" is a story of the south, filmed amid scenes of poetic beauty and told with a southern leisureness. There are only four principals in the story and only a few minor characters. The story has very little complication. Its material is almost commonplace. But it is the kind of thing which happens in real life, and it doesn't follow the conventionalized pattern of film plays.

An idealistic young man, studying for the ministry, meets an apparently "tough" young girl, is strongly and strangely attracted by her, in spite of his scruples, and believing that she is as immoral as she seems, yields to his passion for her. The girl is innocent under the veneer of sophistication and her fall from grace is due to a real love for the man. It is the old story of seduction, but in this case both are victims of misunderstanding and youthful impulse rather than of viciousness.

The reason that the picture has elements of greatness is that Mr. Griffith makes you believe in and understand these two characters so thoroly. He has shown the childlike quality of the girl's mind, her sweetness, her simplicity under her depraved manners. He makes us believe implicitly in her goodness, but we see, too, how unprotected she would be from her own emotions. Mae Marsh, who plays the part, suggests both phases of the girl's character, altho it seems to me that she rather overacts the "tough" characteristics. Her playing of the emotional scenes is fine.

Ivor Novello plays the youth, and much of the effectiveness of the picture is due to his excellent portrayal of a very difficult part. The boy's sensitive nature and his remorse over his affair with the girl are very sincerely expressed. Novello is unusually well suited to the part, with his dreamy, almost feminine type of beauty.

Mr. Griffith firmly resists the temptation to moralize which has marred other of his productions. He introduces his story like a foreword which is like the preface to a book, but after that he lets the players tell their own story, refraining from sentimentalizing "the boy" and "the girl."

Carol Dempster and Neil Hamilton play the other leading parts, much subordinate, however, to the interest in the leading romance.

The picture, altho long, is interesting thruout, an interest held solely thru sympathy with the leading characters, without the aid of melodrama of any sort. This sincerity and the delicacy with which the story is told make "The White Rose" a truly beautiful picture.

PHOTOPLAYS
Downtown Theaters.

Mae Marsh, in "The White Rose," showing at the Orpheum.

Philadelphia Record Oct 8 1923

CAROL DEMPSTER GREETS VISITORS TO STANTON

Visits Minstrel Show and Talks to Radio "Listeners In."

Carol Dempster, that charming young player whose work in D. W. Griffith's new picture, "The White Rose," at the Stanton Theatre, has won general admiration, came from New York yesterday afternoon especially to appear "in person" at that house. She was accompanied by Mrs. Albert Grey, who is Miss Dempster's close personal friend, and almost the first thing the visitors did was to go to City Hall to pay respects to Mayor Moore. He was delighted to greet the popular young actress and his hospitality extended to the presentation of a bouquet of white roses, which, of course, Miss Dempster was delighted to receive.

The "personal appearance" was in the evening. At 7.30 she went to the Stanton and was introduced to the audience by Frank Buhler, general manager of the Stanley Company. She made a gracious response and spoke enthusiastically of the big undertaking that Griffith now has well along—the making of a picture called "America" and concerned with the history of the founding of the United States. Then Miss Dempster went to Lit Brothers to greet thousands of listeners over the radio and at 9.30 she was again at the Stanton to speak to another audience. The final appearance was rewarded with a basket of beautiful flowers—the gift of the Stanley Company. But before that concluding visit Miss Dempster and her party went to Emmett Welch's Minstrels. She, strangely enough, had never seen a minstrel show in all her life. That she was greatly pleased there could be no question, and she left the theatre with regret when she would like to have stayed for the splendid program of fun and melody. She left for New York at 10 o'clock and this morning will be again on "location" at Somers, N. Y., acting in the Griffith new picture.

Boston (Mass) Advertiser 10/13/23

TO SEEK TO BAN FILM

Ministers' organization in Chicago is trying to stop the showing of D. W. Griffith's "The White Rose" in that city. Following the efforts of the preachers, the picture has been playing to huge audiences.

N.Y. News Nyc City Oct 13 1923

UNITED ARTISTS

The White Rose—

Did an excellent business for second week. (Middle West.)

Erie (Penn) Dispatch Oct 2 1923

Film Is Shown Over Protests of Reform Folk

CHICAGO, Oct. 20.—"The White Rose," is being shown at the Orpheum theatre under an order issued by Judge Wilson in the circuit court, despite protests of local reformers, who charge that the film contains immoral scenes.

An original permit for the showing was given some time ago but was revoked when the charge was made. A second permit was asked for and refused. An injunction was then applied for and granted, restraining the Mayor, police and other public officials from interfering with the showing.

Chicago (Ill) News Oct 20 1923

Nyc Film Daily Oct 14 1923

Chicago (Ill) News 10/9/23

MOTION PICTURES.

BY CARL SANDBURG.

The newest and latest picture from the studio of David Wark Griffith, entitled "The White Rose," and opening a run at the Orpheum theater, is a characteristic Griffith picture.

Those who know other Griffith pictures, his ways, style, manners, and mannerisms, would know this was a Griffith picture even if they had not read any announcements in the newspapers, or if they had missed seeing the Griffith name on the electric sign in front, or if they were careless about reading the initials "D. G." and the name "Griffith" which are spelled between reels.

One original thing is achieved by Griffith in this picture. He saw that the far south, the Louisiana country, had possibilities for landscapes. And he shoots these landscapes in moonlit dissolves among Spanish oaks draped with their dreamy mosses, and their associated features of magnolia and massive drifts of water lilies down the drowsy rivers of the land the creole calls home.

It was an original thing for Griffith to do this. Many a million dollar picture with its attempts at the spectacular fails to get the moving effect achieved by the Griffith cameras in these southern landscapes.

The story itself concerns two young couples who all four go wrongly or unwisely down life's pathways. And if the film should break off at a certain point about ten minutes before the finish we would have the kind of grim all-round tragedy that the Chinese or the Russians enjoy at their theaters. It would be as poignant as "Broken Blossoms."

But Griffith found out in the presentation of that tragedy "Broken Blossoms" that the movie-going public of America does not like the kind of sad endings he makes. So he is through with sad endings. And the two young couples instead of dying or marrying where they ought not to marry, all get put up and connected and harnessed up just the way that makes all the endings happy endings.

Those who go to see this picture should aim to see the beginning first. It is that kind of a picture.

Mae Marsh has the leading heavy role, while Carol Dempster is a good second. Both are worth looking at.

Ivor Novello is the name of the newest male lead discovered by Griffith. Some say he is as handsome as Rudolph Valentino while others will say that he's Rudolph, others will say he com-

AT THE ORPHEUM.

MAE MARSH IN THE PICTURE, "THE WHITE ROSE."

Chicago (Ill) News Oct 20 1923

Mae Marsh, the Talent Heroine of New Film, "The White Rose."

Nyc Telegraph Oct 14 1923

"WHITE ROSE" ON IN CHICAGO, DESPITE MINISTERS' APPEAL

Clergy Say Film Casts Reflection on the Cloth, but Injunction Permits Showing—Does Good Week at Orpheum.

By VIRGINIA DALE.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Oct. 13.

David Wark Griffith's film of the Bayou Teche country, "The White Rose," is prosperously running at the new Orpheum Theatre of Jones, Linick & Schaefer, but it did not go on view without a battle and with an appeal to the courts.

The board of censors passed the picture and the department of police issued a permit for its exhibition. It is one of the peculiarities of this center of art that pictures can be shown only under police supervision.

Then came trouble. A ministerial organization petitioned the mayor to revoke the permit and refuse to allow the showing of the film. The clergymen contended that the film cast reflections upon the ministry. It will be remembered that the hero is a divinity student who meets and loves with dire consequences a young orphan in a New Orleans hotel. The youth is ordained, but abandons his pulpit to give his child a name and make its mother "an honest woman."

The mayor did revoke the permit and refused to have it reissued. Then came an appeal to the courts and an injunction was granted preventing the police from interfering with the exhibition. The film has run for a week now without interruption and has been doing splendidly.

The picture had its champions among ministers. The Rev. Dr. Boynton of the Vigilant Committee, is said to have approved "The White Rose" and it was much liked, it is said, by Dr. Baker of the divinity school of the University of Chicago. All press comment on the Griffith offering has been highly favorable, whether its value as pictorial drama or as a moral document were considered.

Moving Picture World Nyc 10/27/23

Mastbaum Lauds "The White Rose"

"Philadelphia returns a unanimous verdict in favor of your superb and heart-touching picture, 'The White Rose,'" said Jules E. Mastbaum in a telegram to D. W. Griffith, just after he had decided to hold this United Artists release over for a second week in its booking at the Stanton Theatre. The telegram went on to say:

"Our audiences laughed and wept. You have again exposed a vividly accurate cross-section of the human heart, for 'The White Rose' is but a page from life transferred to the screen without the artifice realism that calls forth ungrudging tribute to your wizardry. I congratulate you. We are holding the picture over another week."

"The White Rose" played to capacity business at the Stanton. The picture had a lively publicity and advertising campaign, and Carol Dempster, one of the leading players, made a personal appearance after being entertained at tea at the Holbrook-Stratford Hotel by a group of Philadelphia society debutantes, and being presented with a great bunch of white roses by Mayor J. H. Moore, on whom she called in his executive office.

THE MOVIE FAN'S LETTERBOX

Nyc Telegraph Oct. 14. 1923

DAVID WARK GRIFFITH PRESENTS "THE WHITE ROSE"

Portland (Ore) Screenland Oct 2 1923

"White Rose" Held Over

Third Big Week at the Majestic

IT is doubtful if D. W. Griffith ever labored more diligently in his career on any work than he did in the case of his latest production, "The White Rose," now playing at the Majestic. Here is something so distinctly different, so reverently tender and depending so much upon vastly superior characterization that the famous producer found it necessary to take scenes time after time in order that each might be perfect in its cameo-like delicacy and beauty.

Mr. Griffith's theme in this instance is far different than anything ever seen before on screen or stage. It was necessary that it be told in the most artistic manner and be arranged by a past master in the art.

A youth of high family and circumstances in a section of the South which boasts one of our oldest social orders is preparing for the ministry, thus fulfilling a dying wish of his mother. He is finishing his last year at the seminary and it has been practically accepted by all who know him that he shall marry a girl of equal family importance in his own neighborhood. To learn something of the world and broaden his outlook, he sets out on a walking trip and visits various cities.

Mae Marsh in "The White Rose"

Meanwhile there emerges from an orphanage a slip of a girl who must make her way unaided in the world. She obtains employment in an inn frequented by winter vacationists and here this youth of religious mein meets her.

The waif has progressed to the acute flapper stage by this time, having been told she must make herself attractive to get on in the world. She does so, but in a manner that outdistances the others. The student preacher meets her, becomes enamoured, yet all the while thinking she is of a bad sort. Their friendliness ripens into something deeper and the divinity student flees from his charmer.

Then the world moves on in its cycle of woe. A flight of time finds the youth ordained and in high opinion as a preacher of exceptional powers. But in this time a baby comes to the waif and she is cast about and shunned by reason of her violation of that terrible single code of morals which has held so long.

Despite his surroundings and his success in the pulpit, the minister is unable to forget the girl he knew so briefly in his travels. He is about to wed the maiden of his own circle when the wanderer with her child happens into his locality.

The denouement of this delicate story of ennobling love progresses in a most gripping manner and there comes a meeting between the pair in a lowly negro shanty which takes rank with any scene ever shown on the screen or across the footlights of a theatre.

In order to be certain of the proper atmosphere for this story, Mr. Griffith took his company into the Bayou Teche country of western Louisiana, where were filmed the many strikingly beautiful scenes with which this work abounds. Also, the great producer selected a cast to portray the principal characters which seldom has been equalled.

Mae Marsh returns to the screen after a long absence to play the part of the orphan girl and registers the greatest success of her noteworthy career. The minister is essayed by Ivor Novello, the handsome young English actor, who has quickly won the favor of American audiences through his work in this instance. Other players are Carol Dempster, Neil Hamilton, Porter Strong, Lucille La Verne, Erville Alderson, Jane Thomas, Kate Bruce, Herbert Sutch, Charles Emmett Mack and a large number of carefully chosen supernumeraries.

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A NEW MAMMA

Up until about a year ago she was known to all her friends over on the Mack Sennett Comedy lot, as little Dollie Beal, owing to her petite appearance and affectionate manner. Today she is being called Mamma, because Dollie has since become Mrs. William Jennings McClellan and on June 25th, presented Papa Jennings with a big, bouncing son.

Little Dollie McClellan is now up and about, looking fine, feeling better and has about made up her mind again to get back in pictures.

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WHERE BREIL SCORES

The preparation of the music score to be used for the premier at the Forty-fourth street Theatre of "The White Sister" in which Lillian Gish plays the stellar role in this film version of F. Marion Crawford's novel, is well under way. Joseph Carl Breil has been given charge of the music for the premier of Miss Gish's latest vehicle, the production of which required her presence in Italy for seven months. Mr. Breil, who prepared the first music scores for motion pictures more than twelve years ago, when he arranged the music for presentation of Sarah Bernhardt's "Queen Elizabeth," has also arranged the music for several of David Wark Griffith's productions, including "The Birth of a Nation," "Intolerance," and "The White Rose."

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Suit by Clergymen to Stop Griffith Picture Acts as Boomerang to Draw Record Crowds to Playhouse for First Week's Showing and History Repeats Itself.

ROXIE BETS ON YANKS.

Since D. W. Griffith starred in a legal battle with the city of Chicago against the showing of "The Birth of a Nation," legal battles have been considered very profitable. The city's attempt to get an injunction restraining Mr. Griffith from showing this picture made it one of the biggest sensations ever shown in Chicago. Now comes the city with another attempt to prevent the showing of a Griffith picture. This time it is "The White Rose," and according to our dispatches from the Windy City it is playing to large audiences at the Orpheum Theatre of Jones, Linick & Schaefer. But it did not go into this house without a battle and without an appeal to the courts.

"The White Rose" passed the board of censors without a murmur and the departmentof police issued a permit for its exhibition. It is one of the peculiarities of Chicago's artistic temperament that motion pictures cannot be shown except under police supervision.

The police approval notwithstanding, a ministers' organization took up the fight and petitioned the Mayor to revoke the permit and refuse to permit the showing of the film. The clergymen contended that "The White Rose" casts reflections upon the ministery. It will be remembered that the hero, played by Ivor Novello, is a divinity student who meets and loves, with dire consequences, the manicure girl in a Southern hotel. The young minister is ordained but he abandons his pulpit to give his child a name and to make his mother "an honest woman."

Mayor Dever listened to the complaint of the ministerial organization and revoked the permit, refusing to have it reissued. This was followed up by an appeal to the courts and an injunction was granted preventing the police from interfering with the exhibition. The film has run for a week now without interruption, and as one might expect, with all this newspaper publicity, has been doing a land office business. Jack Lloyd of the Griffith office here has gone on to help put the picture over.

"The White Rose," we understand, has not been without champions among ministers. The Rev. Dr. Boynton, one of Chicago's prominent divines, and a member of the Vigilant Committee, is said to have approved "The White Rose," and it is also intimated that it was much liked by Dr. Baker of the Divinity School of Chicago. The erudite critics gave the film a favorable notice and seem to be of the opinion its pictorial value is worth while. As for the moral side, it seems nothing could be more moral than this picture.

A United Artists Release

HERE'S ANOTHER CLAIMANT FOR LONG DISTANCE HONORS

This sign is 125 feet long by fifteen high and was one of the sales stunts when "The White Rose" played for three weeks at the Strand Theatre, San Francisco. It does not show up well in the reproduction because the colors do not photograph well.

Exhibitors Herald Chicago Ill 11/3/23

Carol Dempster appears in person during presentation of D. W. Griffith's "The White Rose" at Stanton theatre in Philadelphia. Above is Mayor Moore and party receiving Miss Dempster in executive offices. Below are Mrs. Albert Gray and young women who acted as hosts during the featured player's stay in Quaker City. "The White Rose," which brings Mae Marsh back to the screen, is an United Artists picture.

Canton (Ohio) News Oct 21 1923

BAN HITS GRIFFITH PICTURE

Mae Marsh's "The White Rose" Is Barred From Showing On Ohio Screen.

David Wark Griffith picture "The White Rose," starring Mae Marsh in her first reappearance after a prolonged retirement, has been reconsidered and rejected by the Ohio board of censors after showing in this state since July when it was approved on first examination.

Reports from Columbus say that rejection is based on the assertion that the story is "immoral" but on that point critics who have reviewed the picture take violent issue with the censor board.

It is not the first time that Griffith has encountered difficulties of his kind but we do not recall ever having seen anything in any of his pictures which left an impression of immorality. They are often in conflict with conventions but in this fact lies one of his biggest claims to greatness as a director.

There is an illegitimate child in the story but so there was in "Way Down East," but the charge of immorality was never brought against that story as a book, play or picture.

In this connection it is difficult to picture Mae Marsh in a film calling down upon itself the adverse action of the censors. There is a delicacy about her work that is at odds with such a situation.

About the same time, the censor board rescreened and passed with minor eliminations Betty Compson's "Law and the Woman," which orders of the state board has barred from Ohio showing for some time.

In connection with these pictures, Ward Marsh of the Cleveland Plain Dealer mentions Elinor Glyn's "Six Days" which is now showing in Ohio.

"'The White Rose'," he says, "was white. 'Six Days' was typically Glynish and it came to the screen with all the fever and heat the well known Elinor can put in her stories. 'Six Days' I am holding in mind as the year's most salacious picture."

Chicago censors have also withdrawn their approval of "The White Rose" but there an injunction issued in circuit court has restrained police officials from interfering with its showing.

The first difficulties encountered by the picture came in El Paso, Tex., some weeks ago when the woman censor of that city refused to allow it to be shown.

Photo play magazine Nov 1923

WHITE ROSE, THE—United Artists.—D. W. Griffith's latest, bringing Mae Marsh back to the screen. The star's playing is wonderful. So are the sets and photography. The story is not so much. Ivor Novello, Mr. Griffith's new leading man, is highly decorative. (Mae Marsh)

Albany (Ny) Times Union Oct 10 1923

DRAMATIC DRIFTWOOD

MARION ABBOTT MYERS, Editor

D. W. Griffith director extraordinary, has scored another hit. It is "The White Rose," the film at the Lafayette. "The White Rose" is a romance of the South which has the atmosphere of "Way Down East" and the pictorial quality of "The Birth of a Nation." It is for the biggest picture, taking a problem of contrasts, it is like Down to the Sea in Ships, the Albany show, the Lafayette, the Strand, the Rialto, the Rialto, the Rialto

Minneapolis (Minn) Journal
Nov 16, 1923

My Motion Picture News
Dec 1, 1923

The Spotlight

MR. GRIFFITH, having succeeded with one young mother in "Way Down East," shows us another mother in "The White Rose." He spares the details which made sordid the story of the squire and the snowstorm but he displays the mother, with her child in a basket, tramping through the rain until she falls exhausted and is cared for by kindly colored people. For this is one more of the stories of the girl who loved unwisely, the man in this case being a young minister. And the story consumes 10 reels of sentiment with final happiness to the erring couple and with the girl to whom the minister was engaged paired somewhat tardily with the lad who wins fame by his novel, "Life Through a Grocery Store Window."

* * *

In this tale of the south, Griffith has abandoned his spectacular methods. He has striven with care to give his own touches to a love story and, in part, he has succeded in evolving an interesting picture. His earlier scenes are the best. We watch the orphan, Bessie, go from the home that has sheltered her for years to the hotel resort where she obtains employment as a cigar counter clerk and waitress. Within a few months she is transformed into a cheap flirt, scantily clothed, aping the manners of the vampire, frequenting the cheap dance halls. Here the young divinity student finds her and thinks of her first as a Jezebel. Teasie, as Bessie is called, is a provocative person, however, and young Joseph soon yields to an infatuation. Then he goes away and becomes engaged to the girl back home, is ordained and preaches so eloquently that the bishop is moved to tears. Teasie also goes away but not until after her child's birth and she wanders about in the rain until near death. Taken in by the colored couple, she lies on what is thought to be her deathbed. The minister is summoned and of course there is reconciliation and sudden marriage. Everything ends happily, as it should. The cheap little Teasie is changed into the adorable young matron. The other girl weds the sturdy boy. The minister gives up his charge after a confession from the pulpit that reminds you of that favorite novel of years ago, "The Silence of Dean Maitland."

* * *

There is no denying the tug at the heartstrings in portions of the picture. Griffith knows better than anyone else how to pile woe on woe. Teasie is a vital young person, particularly in the earlier scenes, in which she tries to act the sophisticated siren. The film was taken in the south and the settings are accurate and picturesque. There is a tremendous amount of detail and those touches which have become known of the Griffith method. Everyone acts with his or her feet, expressing indecision by taking a step forward and two backward or by dancing with wild hilarity. There are the swift changes of scene, the manipulation of plot to suit convenience, the symbolic detail of the white rose, shown at intervals, blooming or fading according to the story. But the picture also shows Mr. Griffith's weaknesses at their worst. It is hypersentimental, the subtitles are the grandiloquent phrases that we passed by several years ago, the plot is mawkishly developed and only the cheap dance hall scenes emerge with something of the same virility that informed the earlier Griffith films. "The White Rose" is not another "Broken Blossoms."

* * *

Mae Marsh, returned to the Griffith directorate for this one picture, acts with the same simplicity and charm that made her girl in "The Birth of a Nation" an enduring portrait. Her curious, plain little face, able to express pathos better than most actresses, has every chance for expression in the various episodes in which she appears. She is, of course, the champion wriggler of the screen, never still an instant and acting with such incessant hoydenish that you long to say, "A little more restraint, Mae." Ivor Novello, brought from England, acts as well as any other juvenile actor, but without any particular distinction. He is most theatrical in the bedside marriage scene—but the earlier episodes show him a player of promise. Matt Hamilton, whose face has been seen in many magazine advertisements, does capably with the small part of Tom, and Carol Dempster looks pretty as the rich girl. Porter Strong, probably flushed by his success in "The Bedtime Night," acts all over the place in a colored character role. Lionel Barrymore as Verne proves a puzzle if not an entire lack of strength playing opposite him. There are several other good character parts and several that are only fair. And we wonder at the Griffith direction that allowed the rich girl to powder the poor girl's nose with the latter lay on what presumably was to be her deathbed awaiting marriage to her lover.

Carleton Miles

Griffith Pictures Voted Best in England

In connection with recent statements concerning the popular appeal and box-office value of American made films in Europe, and particularly in England, special significance is attached to the recent receipt by D. W. Griffith of a diploma from the London Sunday Pictorial certifying that Mr. Griffith's "Way Down East" had been judged by popular vote as the best picture shown in Great Britain in the year prior to March, 1923. Second place in the voting contest went to Mr. Griffith's "Orphans of the Storm."

Fargo (ND) Forum
Nov. 10, 1923

On July 27 the Ohio censor board passed "The White Rose," a D. W. Griffith picture without a single elimination. On Oct. 16 it reversed its decision and banned it as immoral.

Philadelphia Ledger
Chicago Bell
Nov 24, 1923

United Artists

With Lloyd Hamilton's work almost completed in Griffith's blackface comedy, the Hamilton forces on the coast are getting together the material for Hamilton's forthcoming two reel comedies which will be distributed through Educational Film Exchanges, and which will go into production as soon as the comedian returns to California. Hamilton completed "The Optimist" the first of this series before he was loaned to D. W. Griffith when Al Jolson ran off to Europe in the midst of the filming of the comedy.